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WIZARD™

No. 21

THE GUIDE TO COMICS

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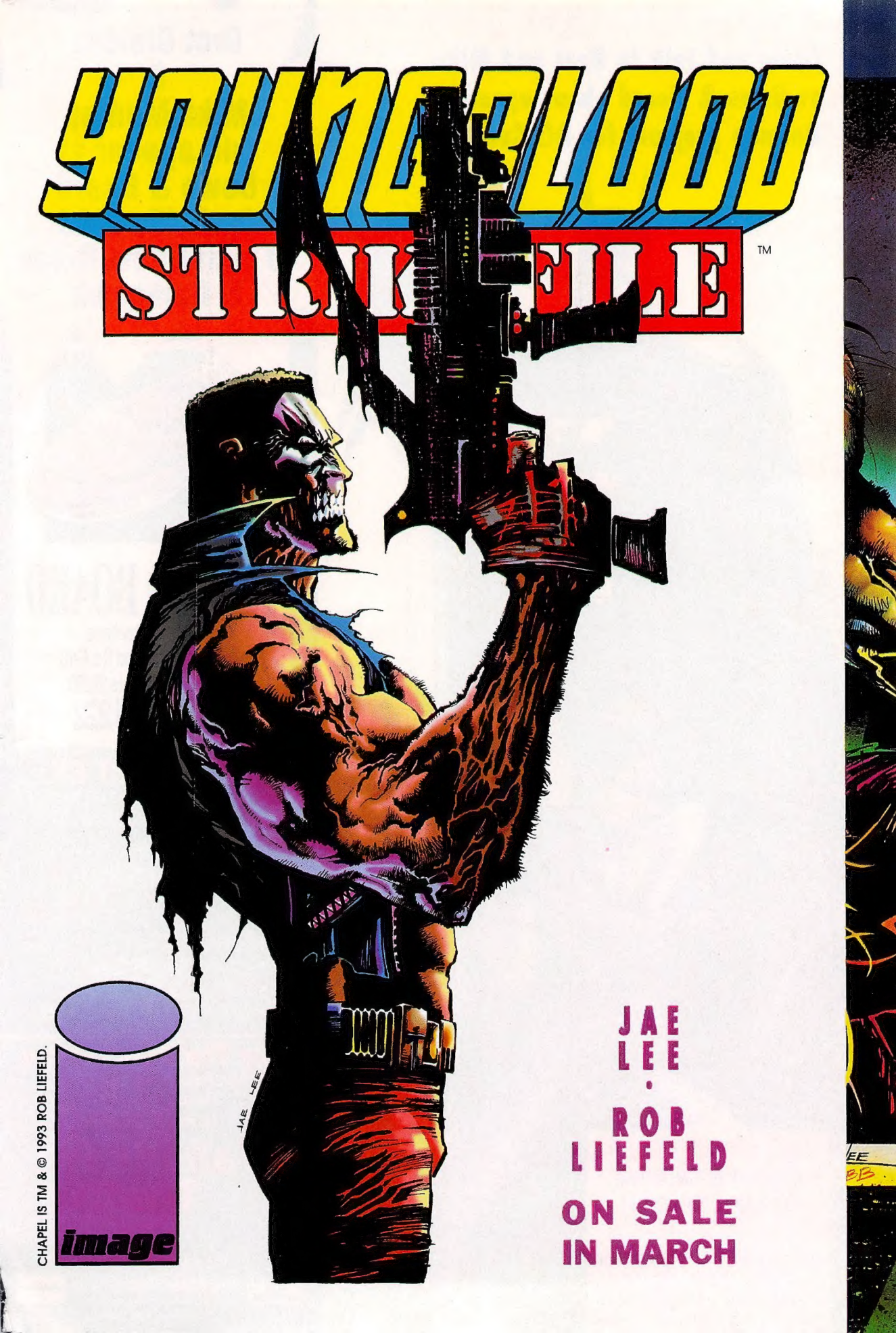
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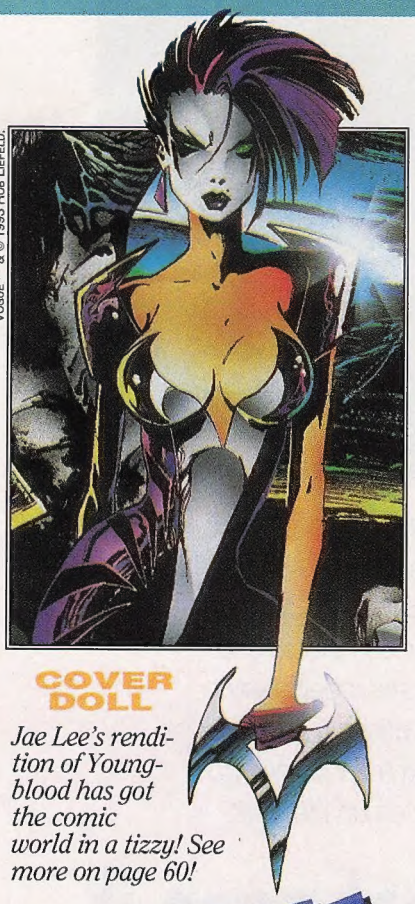
May 1993



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COVER DOLL

Jae Lee's rendition of Youngblood has got the comic world in a tizzy! See more on page 60!

WIN!
AUTOGRAPHED UNCUT SHEET OF
STAR WARS GALAXY
SPECTRA CARDS
SEE PAGE 92!

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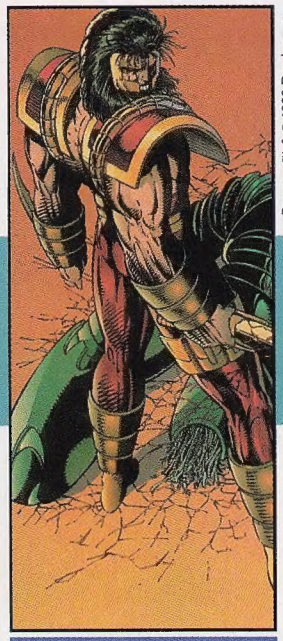

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Rob Liefeld tells all about Image Comics in his down and dirty interview on page 70.

Would you believe that innocent little scenes like this led to the creation of the Comic Code authority? It's true! Read all about it on page 96!

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Drop in on Madman and Michael Allred! Palmer's Picks on page 24!

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A LETTER FROM OUR PUBLISHER

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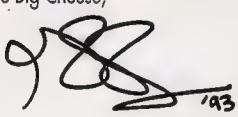
I have a lot to say this month, so have a seat and listen. First off, I hope you all like the changes made in this month's *Wizard*. The fan survey we ran back in *Wizard* #18 was met with terrific response. Thanks to all who took the time to fill them out and send 'em in. As you can see, we take your suggestions to heart, and the creative staff here at *Wizard* aim to please.

In totally unrelated news, let me answer some of the questions shot my way regarding Progard, the *Wizard* line of comic-book supplies. We, in conjunction with Enor (makers of groovy archival supplies) put our collective noggins together and came up with this long over-due line of supplies. The majority of similar products available out there are somewhat under par. We decided it was time the supplies industry caught up with the rest of the market. Our products are of the quality *Wizard* fans have come to expect.

Running out of space here (which is weird, since it's my mag...), but let me touch on a subject real quick. There's a lot of comic titles being poured into the market right now. My advice to you on this: Don't drive yourself crazy, and don't go broke. Sit down and figure out which are the books that give you the most enjoyment for your money. If you're buying for resale, that's one thing, but if you buy comics to read and are frustrated at the staggering amount of products out there, only buy what you like. It's the only way to be happy (unless you're loaded).

That's it. Enjoy the rest of the book.

The Big Cheese,



Gareb S. Shamus

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Magic Words

Pat McCallum, Creative Director Patrick Daniel O'Neill, Contributing Editor

Dear Wizard,

I just read Frank Miller's introduction speech at the 1992 San Diego Comic Con for Jack Kirby in *Spawn* #6 and I would like to address the issue of Marvel bashing. Come on folks, knock it off. Look at the industry, it's changing tremendously. Image, Valiant, Dark Horse and Topps—they're all taking dollars and market share away from Marvel. I'm tired of hearing ex-Marvel writers and artists (ex-slaves according to them) complaining about how they were mistreated and taken advantage of at Marvel—especially the Image guys. You have all proven yourself as being incredibly talented, and Marvel was a big stepping stone to your current popularity.

But you have also proven to be a bunch of whiners. "Marvel dictated what we did creatively, we weren't given enough freedom." As I recall, when several Image guys were asked, for example, "Will Spawn appear in *Youngblood*?" or "Will Shadowhawk appear in the *Savage Dragon*?" the replies were, 'Sure, but Rob would have to get permission from Todd and Erik would have to consult Jim because we want to be sure we are keeping the characters consistent and not deviate from the character's image." Well did it ever occur to you that Marvel didn't let you get too outrageous or creative because they have goals in mind and things they want to accomplish with their characters—characters which were originally created by Marvel.

As a fan, I am truly happy Image has done what it has set out to do. I gained a little more respect for Image after reading the third issue of the *Savage Dragon* when Erik Larsen addressed the questions we all are asking, "Why can't Image get a book out on time?" He admitted the guys have to wear many hats, writer, artist, inker, editor, PR, etc., and that there are some obstacles they didn't anticipate. But as long as you keep putting out quality work and don't get carried away with gimmicks (you guys don't need 'em), I'll keep buying your books.

On a final note, congratulations to all the companies that are giving Marvel some overdue competition. But quit your whining about past experiences and what Marvel is doing to please its stockholders and not its readers. Don't complain about the Big M, do them one better! As long as you keep buying multiple issues of polybagged comics and foil covers, Marvel is going to keep cranking them out. So to every comic artist, writer, reader and collector out there, you've got the "power of the dollar." If it doesn't look good or read well, don't buy it! Everyone stop complaining and put your dollars into books where you derive your greatest pleasure. Thanks for listening.

Daniel Ciccone
Bloomfield Hills, MI

Dear Wizard,

As a woman, I am interested in the occasional questions about girls reading comics, such as "do they?" (I'm talking real comics with excellent art, not things like *Barbie* or *Seventeen*.) I think the bottom line with females of the species is that they are most interested in relationships, and stories that have that at the center could be marketed to girls. Also I think girls would like a few female characters that are not totally buff mega-babes. Girls have enough physically unreachable role models in the rest of the world. Examples of women who one could relate to, but not feel intimidated by, are Princess Leia and Lt. Uhura. Also, most comic shops are pretty male dominated, not exactly a comfortable place for a shy girl to invade! (I am so sure, walking into a room full of boys, where there are posters of scantily clad superwomen on the walls. Get real!)

Laura Sutter
Arcata, CA

Before I came to work here at Wizard, I worked for five years at a comic-book store (which, oddly enough, was also called Wizard) which was run by a woman, and the store was not set up like something out of a horny 16 year old guy's dream, but as a nice, classy store that sold comics, cards and related merchandise, no Traci Lords posters or stuff like that. Even so, the percentage of female customers who came in with any semblance of regularity was somewhere around 5 percent. Just using that reference, along with what I read in the fan mail

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and see when I go to other comic stores and conventions, would indicate that a very small percentage of comic readers are female. Your point about the buff mega babes is a valid one, but doesn't mean much when you realize that the majority of fans out there are young teens, who want to see big, cool guys and...ahem..."big" cool women. Though you may see the addition of some titles that are more geared towards what you're looking for since this market is continually undergoing change, don't expect the somewhat sexist overtone of the majority of mainstream comics to change anytime soon. If you want relationship based comics in the mainstream, may I suggest picking up the *Superman* titles, *Concrete*, *Harbinger*, *Sandman*...hmm, I seem to have run out. Also check out *Cerebus*.

Dear Wizard,

I would like to start by saying, with the risk of not being considered a total ass-kisser like all the other brats that read you, that I do not love your magazine. I do enjoy some articles.

I will begin my belly-aching:

1) Why the hell is there a video game department? Sure, many of the people that like comics also enjoy video games. But they can go buy a video game mag. I can understand the toy department, card department, and movie department because because they usually deal with comic related subjects. Isn't this that book they call *The Guide To Comics*?

2) Were the employees you send to conventions always so damn stuck up or did they change when you became so successful?

3) Anybody who says, "If you don't like it, don't buy it." to people who complain about the way the comic industry is turning to doody has obviously only been collecting for a few weeks.

4) You once said that every letter that is sent by a female probably gets published. Wrong. This little boy conducted four experiments. Not one was published.

You don't have to throw this in your pages, I just wanted you to consider some of the things I said without turning red in the face and throwing your chia pet against the wall.

Unsigned
Parts Unknown

My Chia pet remains safely on my desk, and my face is as pink as a baby's butt, but I appreciate your concern. As for your questions & comments:

1.) The video game feature in *Wizard* is still evolving, give it a chance before you stoke the furnaces.

2.) They were always like that.

3.) That's my motto. I collected comics on and off since I was about seven (I'm 22 now), and when I say "if you don't like it don't buy it", it's in reference to those that feel obligated to buy everything offered on the market. Though I'm more than familiar with the collector mentality, in todays market that particualr thought pattern is foolhardy (and expensive).

4.) That was a comment from *Wizard* #10's letters page, I believe. Well, since those somewhat ignorant days, we've grown in many ways (hey, that rhymed!). We print letters based on what's written, not who wrote it.

Thanks for writing in.

Dear Wizard,

I just wanted to drop you a short note to correct an error in your January issue. First, I'd like to thank you for making *Venom* #1 your top pick of the issue. I hope everyone gets a kick out of the book when it hits the stands. However, I did take exception to being referred to in the article as the "co-creator" of Venom. I assume your writer was thinking of Todd McFarlane, the artist on *Amazing Spider-Man* at the time Venom made his first appearance, as the other "co-creator". Todd's visualizations were fabulous, and I'm sure Venom would never have reached the heights of popularity it has if it had been initially drawn by someone with less talent and imagination. Todd's unique and intense visuals freed me to push the envelope in both dialogue and characterization, and his artistic contributions to the first Venom stories can't be overemphasized. However, there was only one person who actually created Venom, and that was me. I hate to sound like I'm blowing my own horn, but after 19 years of writing comics this is the first time I've created something that's resulted in action figures, t-shirts and its own (unplanned at the time of creation, that is) series. So I guess I'm just a little jealous about sharing the credit.

To set the record straight: Venom's earliest incarnation was actually in *Web of Spider-Man* #18 (collectors take note!), in an epilogue sequence in which Peter Parker was pushed in front of a subway train, and was spooked by the fact that whoever did it didn't trigger his spider-sense. I'd planned to make the mysterious attacker female, and her background was completely different from the character that would ultimately become Venom, but the basic idea was still there: someone who hated Spider-Man had joined with the alien symbiote to try to kill our hero. When I left *Web*, the character I had started to develop went into limbo. Then, when *Amazing* #300 rolled around and editor Jim Salicrup wanted to introduce a new villain in that issue, I brought up my anti-Spidey symbiote-woman. Jim liked the concept, but thought readers might have trouble accepting a female character smashing Spider-Man through walls. (Feminist readers can take that up with Jim!) So, I made the character male, and came up with the Eddie Brock persona to fit the new origin. The name, "Venom", was then derived from the venomous stories the character was forced to write for sleazy tabloids. The new character's first appearances were in *Amazing* #298-299. The plots for those issues, including visual descriptions of the character, were bought by the editor before a regular artist had even been assigned to the book.

So, there you have it—the true "secret origin" of Venom! Once again, I hope no one takes this as a swipe at Todd in any way, form or manner. I had a great time working with him on *Amazing*, and he deserves every bit of fame and fortune that's come his way. It's just Venom sprang from a single, demented mind (my own) and I appreciate your giving me a chance to clear that up.

David Michelinie
Marvel Comics

Dear Wizard,

This is strictly a yes or no question. Can Superman break or bend adamantium? Now don't give me that crap that they're from different universes or that Superman is dead and he can't possibly bend it when he's dead. Answer yes or no.

Aaron Brown
Foreman, AR

Yes, Superman could, with an incredible amount of effort, bend adamantium.

Dear Wizard,

I was wondering if Marvel Comics had any sort of rules applying to continuity. It seems sort of insanely messed up if you even try to sort it out. Wolverine's mutant power should be the ability to be in 20

Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and three favorite titles to "Pen Pals," c/o Wizard Press, at Magic Word's address on page 15. Hey, make a friend!

Chuck Jenkins
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Likes *Ghost Rider, X-Force, Spirits of Vengeance*

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Likes *X-Men, Spawn, Wild C.A.T.s*

Janice Held
Age: 16 Sex: F
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PLASM
Creator/Writer: Jim Shooter
Illustrator: David Lapham
Painter/Design Director: Janet Jackson

Ask the WIZARD

Q: If Wolverine were to donate blood, what would happen to the person who got the blood? Would that person get a healing factor? Would Wolverine's blood see the "normal" blood as foreign matter and attack it?

A. Finch, Tulsa, OK

A: According to a professional Registered Nurse, this is how normal blood donations work: whole blood (the stuff moved in a modern transfusion) contains many different types of cells that carry mostly oxygen and nutrients. Wolverine's blood cells would be more resistant to illness, but would not grant enough of the healing factors to have any significant effect. The healing portion of blood, the clotting factors, would have to be separated from Wolverine's blood and administered separately to a patient for them to work, but these would grant a temporary "healing factor." The limitation is this: Any time the recipient bleeds, some of Wolverine's donated cells would be lost, so the powers would slowly wear off. No, it wouldn't attack.

Q: Why is *Wetworks* #1 taking so long to come out?

P. Shuen, Honolulu, HI

A: Whilce Portacio, creator of Wetworks, has been sidelined by family obligations. Current expectations have *Wetworks* #1 coming out mid to late summer.

WIZARD wonders...

Who the heck can do the repairs on Wonder Woman's invisible jet if it breaks down?

Have a question that's bugging the heck out of you and that no one can answer? Heck, the Wizard can answer anything. Just send your stumpers to Ask the Wizard, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001

places in the same time without realizing he has even left the pages of *X-Men*. Ghost Rider and Spider- Man also have a similar ability. Madrox legitimately has this power, but he never leaves the pages of *X-Factor*.

Ryan Terry

There is no set policy at Marvel concerning how many times a character may appear in a certain month, that's left up to editorial judgment calls. That means the editor of *X-Men*, or *Wolverine*, or a head editor of the books involved makes a judgment call as to whether or not it makes sense and is possible (continuity speaking) for a character to make a guest appearance in another title.

Dear Wizard,

How could you say that Iron Man could beat the X-Men? Even supposing that contrived scheme in Wizard #18 about the remote controlled suit was about to happen, which it wouldn't for a very important reason, Iron Man couldn't kick any X butt if it were in his face! First of all, he wouldn't even try to mess with the X-Men, because even if he were able to beat them (maybe they just finished partying and they had really bad indigestion and they were all asleep, in comas, encased in blocks of adamantium, with their hands cut off, all before he got there) he wouldn't do it anyway. Even if he is a wimp, he has some brains. If he killed them, who would save the earth from every threat that comes along?

Certainly not him. Anyway, give Colossus a jet pack and a S.A.M. and I'll give you ten to one Iron Man gets his ram jets kicked! And I suppose Rogue is going to just sit around while a fleet of flying tin men take over the mansion. She could destroy a dozen suits with her eyes shut. Or even better, she could borrow her buddies' powers for a while and really kick some Iron butt. Until Iron Man gets a real life, make mine *Wizard*!

Jeff Petersen
Tulcare, CA

In an attempt to lay this entire Iron Man/X-Men debate to rest, I'm not going to show this letter to Doug Goldstein, our resident Iron Man fanatic. Okay, this is what would happ*!@..i..^%$@!**...>9..%$#!!...
Sorry kids, but Pat just got hit by some stomach cramps (and a monitor). I, Doug Goldstein, will finish this letter.
What are you, some kind of idiot? First of all, it took a nuclear missile to knock out Iron Man in the end of Armor Wars, so Colossus's stupid SAM wouldn't do anything. Second of all, if Iron Man did kill the X-Men, not only would it be rediculously easy for him to then kill off the X-Men's enemies (Iron Man vs Sabretooth!?! Get serious!), but he'd let us stop worrying about this stupid X-Traitor thing. I mean, who cares? Nobody's ever turned traitor on Tony Stark, I tell you. And lastly, if one more person writes in saying, "Rogue could stop him if she sucked up everyone else's powers," I'm gonna puke. Wake up, you little-brained, mutant-loving-moron-heads——that counts about as much as my saying that Stark could build a 50-foot suit of armor to fight the X-Losers. Thanks for being a fan, Jeff, and here's Pat to finish off the letters.

Dear Wizard,

Can Wolverine's claws slice through Iron Man's armor?

Shawn Divitt
Antioch, CA

...ow. I'm not gonna run any more stupid Iron Man letters if I get slapped around for it. And as for your question, yes.

Dear Wizard,

Concerning the letter form Jason Slade in Wizard #15 that bemoans the dearth of hot babes who collect comics.....we may be atypical, but I and several female acquaintances collect comics, and we haven't noticed any scales. Perhaps Mr. Slade is lonely because of his ugly bend toward sexism rather than his hobby

Your answer was equally unsavory. Since overgeneralization and appearances impress you, maybe you should consider an analogous feminine perspective: I'd go to more comic conventions but all the guys are pimply geeks. You boys have no class.

Elizabeth S. Duggan
Nashville, TN

No class?! Well we like to think we have at least an iota of class. Honestly, we as comic-collecting males have grown oblivious to, or felt it obvious that, there is a distinct shortage of females (good-looking *or scaly*) sharing this hobby with us. And in such a male-oriented atmosphere sometimes our comments or expectations slip into the gutter. So, speaking for all of us here in the Wizard lab, we realize that looking at pictures of Rogue and Vampirella all day can cloud one's vision, so if you send us a picture of you and your acquaintances, I'm sure it will bring us back down to Earth.

Ben Cooper Age: 12 Sex: M 1475 Lake Dr. Morris, IL 60450 Likes *X-Men, Uncanny X-Men, X-Factor*	Wilson B. Age: 15 Sex: M 2110 Paradise Rd. #20 Las Vegas, NV 89104 Likes *Amazing Spider-Man, Ghost Rider, Punisher*	Robbie Allen Age: 12 Sex: M 981 Whit. Rnch Dr. #1225 Henderson, NV 89014 Likes *Iron Man, Harginger, Wild C.A.T.s*	Chris Bogucki Age: 15 Sex: M 3451 Tippecanoe Monroe, MI 48161 Likes *X-Men, Wolverine, all Image stuff*	Daniel "Leech" Tauber Age: 12 Sex: M 105 Anglese Ct. Chapel Hill, NC 27516 Likes *Excalibur, Darkhawk, Spirits of Vengeance*	Melody Ferguson Age: 21 Sex: F 1001 E. Oak Taylorville, IL 62568 Likes all *X-titles, Lobo, Starman*	Nick Brown Age: 12 Sex: M P.O. Box 672 Aromas, CA 95004 Likes *X-Men, Excalibur, Uncanny X-Men*	Edwin Nipper Age:17 Sex: M 9000 Agnes Park Lane Huntersville, NC 28078 Likes *Uncanny X-Men, Robotech II: The Sentinels*

Dear Wizard,

I read Patrick Daniel O'Neill's editorial in issue #19 with great pleasure. At last somebody in this truly loved, but very confused industry has put the right dress on the right dog.

My personal views run parallel with just about everything that Mr. O'Neill had to say. I can't stress enough the importance of all those concerned in this business to read and heed his words.

As a veteran of sales and marketing for 20 years, and a writer for the last decade, I found a lot of good advice for all of those on the business end of comics as well as the creative side. Being a comics reader since 1958, I also think that those that really do love comics should rip this page out of *Wizard* and tape it to your forehead. Mr. O'Neill's editorial is a definite keeper.

One thing that I might add to Mr. O'Neill's thoughts, in a time when a lot of folks in this business think that the consumers are a bunch of cattle ready to be hearded into the old gimmick-shiny-cover-bow-down-to-the-short-term-speculator-corral...it's time to turn that cattle prod around and start doing some proddin' of our own. Tell them we aren't going to stand for this snake-oil side show any more. I've got the money, I want a good solid story with art that pleases my eye and doesn't offend my wallet. I don't want the same old mediocre donkey dump wrapped in a mega-chrome teflon cover. I'm too smart for that, and so are the readers out there.

Thank you for your time. Keep provokin' those thoughts.

Beau Smith
V.P.,Sales and Marketing
Eclipse Comics

Well, guess that's about it. Just a couple of quick things before I split. The first is the X-Traitor thing. With 112 votes behind him, Forge is now the fans leading choice as to who will off the team sometime in the near future. Send your votes in to X-Traitor: c/o Wizard Press address on page 11. And second, the Wizard's Realm section of the mag has bit the big one, but the contests which ran in the last few issues are still good. Just send your entries to Wizard's Game Room, c/o I Love Games Too! 111 West Ave. Palizada, San Clemente, CA 92672. Now go read the rest of the mag, and thanks for writing. -Pat McCallum.

Send your letters to:
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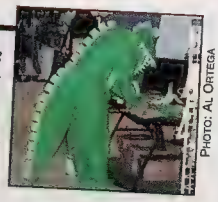
Hero stunned before press. "Where're my pants?" ponders hell-spawn.

PHOTO: AL ORTEGA

"Lets dance the night away!" shouts Toucan Sam at area Dead concert.

PHOTO: AL ORTEGA

Out-of-work Godzilla sells autographs. "This sucks," says disillusioned behemoth.



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Wizard News

Wizard #21 May 1993

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DC in 1993

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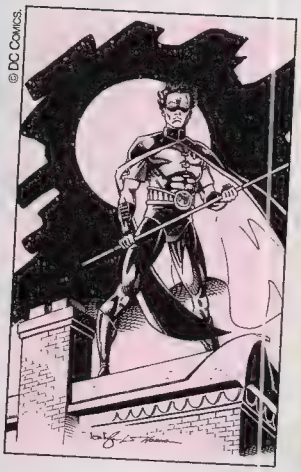

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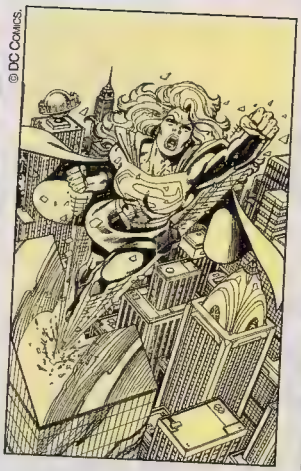

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© DC COMICS.

Coming this year from DC: ongoing Lobo, Robin, Supergirl *and* Metropolis Special Crimes Unit *series!*

DC, in an attempt to reclaim it's old glory, will headline a host of revitalized titles as well as exciting new ones in 1993. Milestone Media will add *Static* to it's already impressive line-up-a title about a social misfit given electrostatic powers. The Vertigo line will be debuting a number of new titles as well. April will see *Vertigo Visions/The Geek* with art by *Madman*'s Michael Allred, and *The Last One* written by J.M. DeMatteis. In June, there's *Jonah Hex: Two-Gun Mojo* with art by Tim Truman, and in October, we'll see *Vertigo Visions/The Phantom Stranger* along with *Family Values,* the 7-part storyline going through the annuals; the bookend chapters are written by Neil Gaiman.

In the regular DC universe, there will also be a plethora of new titles. April will see *Lobo: Portrait of a Victim,* an *Atom Special,* and *Justice League Task Force.* May will ship *Lobo: Un-American Gladiator,* a *Zatanna* mini-series, and the new *Kamandi: At Earth's End.* July has a *Metamorpho* mini-series, and the new *Hawkman* on-going series, while in September, we'll see Peter David's *Aquaman Year One: Time and Tide* (followed by a regular series), and *The Golden Age* (which is a *Watchmen*-esque approach to the Golden Age heroes). In November, *The Outsiders* will return, and in December we'll see *Black Lightning* in his new regular series. Late in '93, *Lobo* will also get his own regular series, along with Jerry Ordway's *The Power of Shazam!,* and the Walt Simonson scripted *World's Finest II.*

The Batman family of titles will add a *Catwoman* monthly in September, a *Robin* monthly and *Huntress* mini-series in December, and a John Bolton-painted *Man-Bat* mini-series in early '94. Also, watch out for three Batman Elseworlds graphic novels—*Dark Joker-The Wild* (by Doug Moench and Kelley Jones, where the Joker is a medieval sorcerer) *Batman and Houdini: The Devil's Workshop* (by Howard Chaykin, John Frances Moore, and painted by Mark Chiarello), and *Batman: The Darkest Knight* (by Mike W. Barr and Jerry Bingham depicting Batman as a Green Lantern).

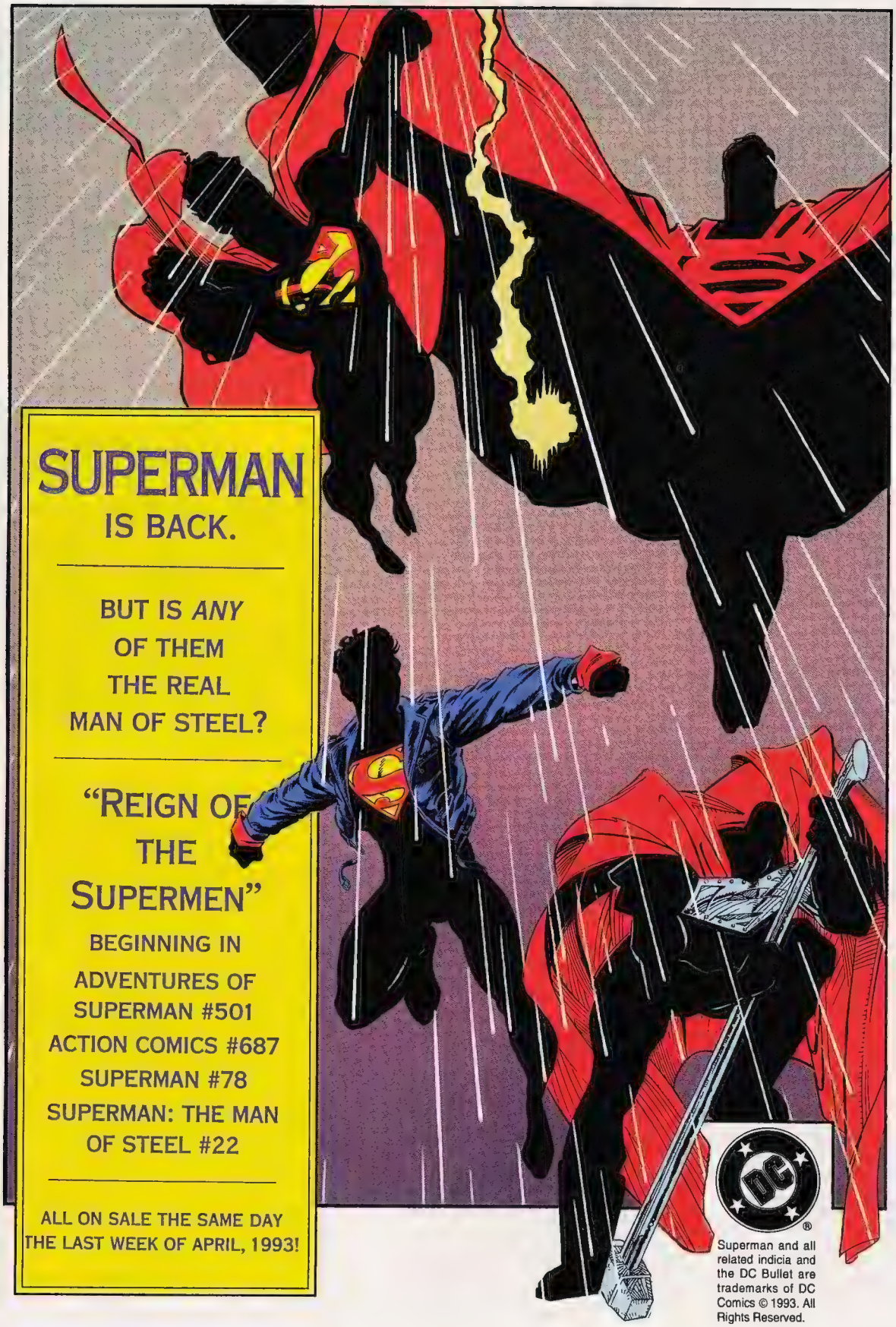
Even though Superman is dead, his titles are not slowing down any. After a short hiatus, all four titles are returning with four new Supermans. In July, *Supergirl* will receive her own mini-series, in September, S.T.A.R. Labs' own *S.T.A.R. Corps* will debut in their own mini-series, and in early '94 we'll see *The Guardians of Metropolis* (starring the Guardian), and *Metropolis S.C.U. (Special Crimes Unit)* mini-series.

Running through DC's 1993 Annuals is the storyline titled *Bloodlines,* where parasitic aliens crash on Earth and secretly feed on the spinal fluid of civilians; the victims that happen to survive receive superpowers. Each annual will create a new character. *Bloodlines* will lead into the two-part specials entitled *Bloodbath,* where the heroes of Earth launch a massive assault on these aliens. Another major crossover is the storyline titled *Trinity,* which ties all of the intergalactic agencies (namely the Green Lantern Corps, L.E.G.I.O.N., and the Darkstars) together. Never-before-told secrets are revealed in this eagerly anticipated gathering.

What's listed here, though, is but an inkling of what DC plans to do in 1993 and 94, and it won't be long before the glory days are here again!

McFarlane & Adams—together!

Image Comic's Todd McFarlane and Continuity's founding father (and living legend) Neal Adams will join forces this summer for the first Image/Continuity crossover. This July, McFarlane's Spawn will crossover into Neal Adam's She-Bat, which should prove to be one of the most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Spidey hits it big with the Japanese!

exciting, best drawn titles of the year. This two-parter will showcase both artists' mighty pens, and the entire project will be published by Continuity. More news as it develops.

Continuity, in the meantime, isn't stopping with McFarlane, as far as talent goes. Michael Golden (who has done *Bucky O'Hare* for Continuity before) is doing a wraparound, embossed foil cover for *Armor* #1, which is also the first part in the massive cross-over *Deathwatch 2000*. Golden is also doing the cover for #2, which spotlights intricate and razor-thin die-cut technology that obscures an image of the mysterious villain on the inside (done by Neal Adams, himself).

The 18 issue comic series, *Deathwatch 2000*, will each have two trading cards—one with a Continuity hero (drawn by the top talent in the industry) and the other is a Classic Promo Card, setting up the May release of the *Deathwatch 2000* trading card set from Classic.

Music to your ears.

Supersonic Flight is a music CD designed especially for comic book accompaniment. You probably saw the adds in *Wizard* and wondered. It's a blend of smooth pleasant tracks along with some window shaking ones. The entire CD is instrumental, no words but plenty of emotion stirring sound. The concept was designed and produced by Marv Goodman and Joe Baker, while the music was performed by The Baker Squadron. The idea being to drop the CD in your player while you read your new issue of *The Punisher*, and let the music take you away. There's something for everyone on this album and the tracks are very well done, kind of a mixture between the *Transformer*'s soundtrack and *Star Wars*. So before you crack open another comic, grab yourself a copy of *Supersonic Flight-Today's Earforce*. And be on the lookout for more offerings of this new but "sound" idea. It's a pleasant surprise.

Marvel goes to Japan

Spider-Man recently went where no other American superhero has gone before—Japan. Joined by his co-creator, Stan Lee, Spidey gave a formal introduction of the Marvel Universe to more than 400 members of the Asian business community in Tokyo. This presentation led to the launch of a new alliance between Marvel and Shogakukan Production Co., Ltd. (Sho Pro), in which both will exploit Marvel properties for publishing and merchandising in Japan. Sho Pro is the licensing and merchandising subsidiary of Shogakukan Co., Ltd., Japan's largest publishing conglomerate.

Considering that Japan is considered the world's largest comic book market and the fact that no American comics are published there, Marvel is extremely confident that, with Sho Pro, it will be a huge success.

Comicfest '93 signs big names

Marvel Comics, Malibu Comics, Image Comics, and Wizard Press have signed on as sponsors of Comicfest '93, the four-day comics and collectibles convention scheduled to take place at the Philadelphia Civic Center October 8-11.

Batman/Grendel finally a go

After years of waiting to see print, DC and Comico announce that the 2-issue Prestige Format *Batman/Grendel* mini-series has been slated for release in 1993. The project was announced three years ago, but legal entanglements prevented the book from going to print. This inter-company crossover marks yet another in a string for DC, who is considered the acknowledged leader of such projects.

Batman/Grendel writer and artist Matt Wagner makes a good point in saying, "The historical significance of this project should not be overlooked. This is the first inter-company crossover done with a creator-owned character." He also added, "I feel this crossover series stands as some of my finest work to date...at last!"

Street Fighter...the comic book?

That's right! The immensely popular video game *Street Fighter* is getting it's own Malibu comic book. Touted as the "entertainment phenomenon of the '90s," you can now join Chun-Li, Ryu, Blanka, Sagat, Honda, and the rest of the Street Fighter gang in their on-going adventures. This comic book will reveal facts about the game and the characters that are known only to a select few.

In the first issue, Bison issues a challenge to Sagat—destroy Ken to lure Ryu into the world arena for one final fight to the death. Written by Len Strazewski (of *Justice Society of America*) and drawn by Don Hillsman, *Street Fighter* #1 will be released in May.

Other news from Malibu includes the debut of a new Protectors character called Widowmaker. While not having any

Capcom's video-game super hit is headed straight to the comic books!

superpowers, Widowmaker will keep tabs on the Protectors and other supranormals for personal reasons—they helped cause the death of his family! Intriguing, eh? Find out how and why in the free promotional magazine *Malibu Sun* #24 for Widowmaker's origin. This character will be in a major plotline in the regular *Protectors* book, so get in from the ground up!

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Get ready for Death³ *as Marvel UK continues to grow!*

Marvel UK gets new imprint

Ever since the debut of *Death's Head II*, Marvel UK has soared in popularity and is slowly building a universe for themselves. Unfortunately, some British creators had concepts that didn't quite fit into the current Marvel UK Universe. As of July, though, it won't matter anymore because Marvel UK will gain a new imprint called Frontier. Frontier will headline four new titles—*Bloodseed*, *Children of the Voyager*, *Dances With Daemons*, and *Immortalis*.

Bloodseed is a four-issue limited series by Marvel UK Editor-In-Chief Paul Neary and artist Liam Sharpe. It charts the journey of a ruthless barbarian hero, whose only reason for living is to deliver a genetic message. A sword and sorcery tale at it's best!

Children of the Voyager is a four-issue saga written by Nick Abadzis with art by Paul Johnson. This four-issue limited series tells of a lonely, drifting immortal as he wanders the earth. He happens to be an alien that creates clones of himself that he reabsorbs later for the knowledge to help him leave Earth.

Dances With Deamons is written by Simon Jowett with pencils by Charlie Adlard and tells a story of good and evil at conflict over mystical gifts acquired by a young Native American boy.

Immortalis is a four-issue limited series written by Nick Vince with pencils by Mark "hey, I ink too" Buckingham. This disturbingly eerie story takes place in the Dark Ages and is about an immortal man searching for his lost soul. However, things get interesting when he learns that all of the other immortals are being destroyed one by one, and he might be next if he doesn't find his soul soon!

And in the regular Marvel UK Universe, coming in July is the all-new four issue mini-series, *Death³*. In 2020, Dr. Evelyn Necker (creator of Death's Head II) attempts to construct a new and better minion cyborg. She has enough success with a rough prototype, nicknamed Death Mask, that she goes ahead, full-blast, to build the ultimate liquid metal cyborg she'll call Death Metal.

When both models gain consciousness, they gain time belts and leave Necker. Don't miss out on the inevitable confrontation between the new two-some and Death's Head II (with guest-star Ghost Rider)! Check out the growing "Death" family, written by the main "Death" guy, Dan Abnett with sleek art by Del (*Death's Head II*, *Dark Angel*) Barras! The Death's Head II universe will never be the same!

In Memoriam: Harvey Kurtzman, 1924-1993

Harvey Kurtzman, one of the founders and creators of *Mad* magazine, and a leading light in the seminal EC Comics of the 1950's, died Sunday, February 21, at his home in Mt. Vernon, NY. He was 68.

A native New Yorker, Kurtzman studied at the High School of Music and Art and Cooper Union. His first professional comics work was for Ace comics on features such as "Magno" and "Unknown Soldier" in 1943. In 1945, he moved to Timely, where he produced the one-page "Hey, Look!" series of fillers.

In 1950, he joined Bill Gaines' EC line, editing and writing the science-fiction comics; later, he created *Two-Fisted Tales* and *Frontline Combat*, almost single-handedly writing and laying out these tales of war and adventure.

In November of 1952, bedridden by jaundice, he looked for something he could write from that position—the result was *Mad*, a comic book that poked fun at other comics, TV, movies; just about anything in American culture was fair game for Kurtzman's satirical pen. He stayed with *Mad* through its transition to a magazine, leaving in 1955 after a dispute with Gaines.

He went on to create more "adult" humor magazines, including *Trump* for Hugh Hefner, *Humbug* (created by an artist's syndicate), and *Help!* with Jim Warren. The October 1962 issue of Hefner's *Playboy* saw the first installment of "Little Annie Fanny," produced in conjunction with EC's Will Elder. Many other comic's notables, including Frank Frazetta, Russ Heath, and Bill Stout, also assisted on "Annie Fanny" over the years—but the writing and inspiration was always Kurtzman's.

Kurtzman's most recent work, *From Aargh! to Zap!: A Visual History of the Comics*, was published in 1991. The Harvey Awards, presented each year at the Dallas Fantasy Fair, are named in his honor.

Harvey Kurtzman is survived by his wife, Adele, and five children.

Malibu unleashes first completely die-cut cover

The most popular character of Malibu Comics' *Protectors*, Ferret, is getting his own 4-issue mini-series after the success of his one-shot. The first issue will feature the first completely die-cut comic.

Readers of the regular *Protectors* series will know that recently, Malibu put a force beam hole through the entire issue of #5 emulating a wound through the character, Nightmask. "Now," Marketing Director Alan Payne said, "we've one-upped ourselves, and now we're having a really die-cut comic." *Ferret* #1 will be trimmed on three of the four edges of the book, reshaping and redefining the way a comic book might look. Don't worry, collectors, the book will fit in a comic book bag.

Ferret #1 will be released in May, and keep a look out for a Ferret full-color poster supporting the series.

Extremely successful

The Extreme Studios 1993 Tour is doing incredibly well. Lines to get into the stores where they are appearing are reportedly around the corner! Fans are also giving good reviews, saying it was enjoyable to talk to the young Image talent and hope to see them again.

© 1993 Topps

The latest Arnold flic will be adapted by industry newcomer Topps Comics!

Topps is on the move

With the industry buzzing, Topps Comics' next foray into film adaptations is Steven Spielberg's *Jurassic Park*. The story, about genetically engineered dinosaurs that get out of control, is ironically adapted by three of the industry's "giants". The four-part story will be written by Walter Simonson, pencilled by Gil Kane and inked by George Perez. There will be a direct market and a newsstand version. The direct-only issues will come polybagged with three exclusive Topps trading cards—one with new dinosaur art by Walt Simonson, one movie photo, and one reproducing Gil Kane's cover art. Look for the first issue in June.

Also coming your way in June, Topps will release the three-part adaptation of Arnold Schwarzenegger's next film, *Last Action Hero*. With a script by Stefan Petrucha with art by Jerome Moore and John Nyberg, each issue, like *Jurassic Park*, will come polybagged with exclusive Topps trading cards. ☆

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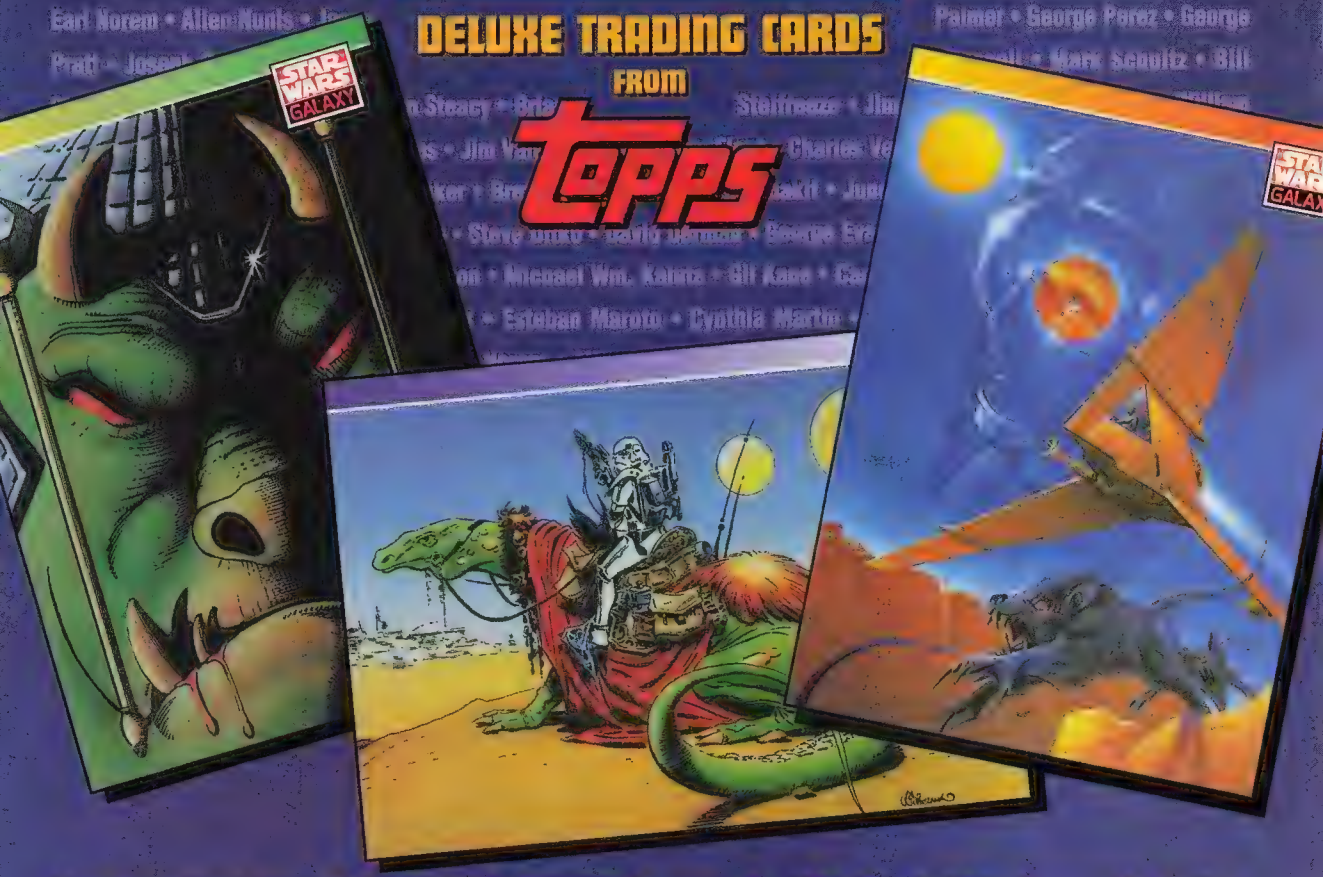

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THE ED.

Usually, I hate to repeat myself, but some thoughts have occurred in conversations recently that beg to be editorials, even though they touch on themes I've discussed in previous messages in this space.

Last year, about this time (in Wizard #9), I quoted an old saying in science-fiction fandom: "The Golden Age of science fiction is 10." I think the same applies to comics. The reason what we read as kids seemed so good is that it resonated with what we, as kids, were experiencing; it matched our expanding imaginations and environments. Today, when we look back at that material—if we do so without summoning up our childhood personas—we find it unpalatable.

Continuing this theme (and my comments on the nature of today's superheroes from Wizard #10) I think it's important to remember that superhero stories—no matter how much we pony them up with talk of avatars and monomyths and cultural icons—remain the wish-fulfillment of pubescent (and pre-pubescent) boys. The best of them are (and were) written by grown men and women who can simultaneously create as adults and recall their own adolescent lives and dreams.

So when someone calls superhero comics an "adolescent male power fantasy," he's not necessarily making a derogatory judgment. That's what they are, by and large. Sometimes, when the creators are really cooking, they transcend that description: Superman, judging by the world's reaction to his "death," has reached another level of public consciousness; the X-Men, particularly in stories such as Chris Claremont's God Loves, Man Kills graphic novel, touched on themes beyond the reach of teen-age dreams of power.

But, on the whole, these four-color wonders we buy and stick in plastic to keep forever (and that some of us used to just roll up and shove in our back pockets) are meant for kids...and for the kid in all of us.

Adults—reading in an adult frame of mind—aren't supposed to like superhero stories. That so many still do is a testament to the power of the images they portray...and to the ability of some small portion of the population to (at least in some part of their psyches) live as children while functioning as adults.

Pat O'Neill

—Patrick Daniel O'Neill

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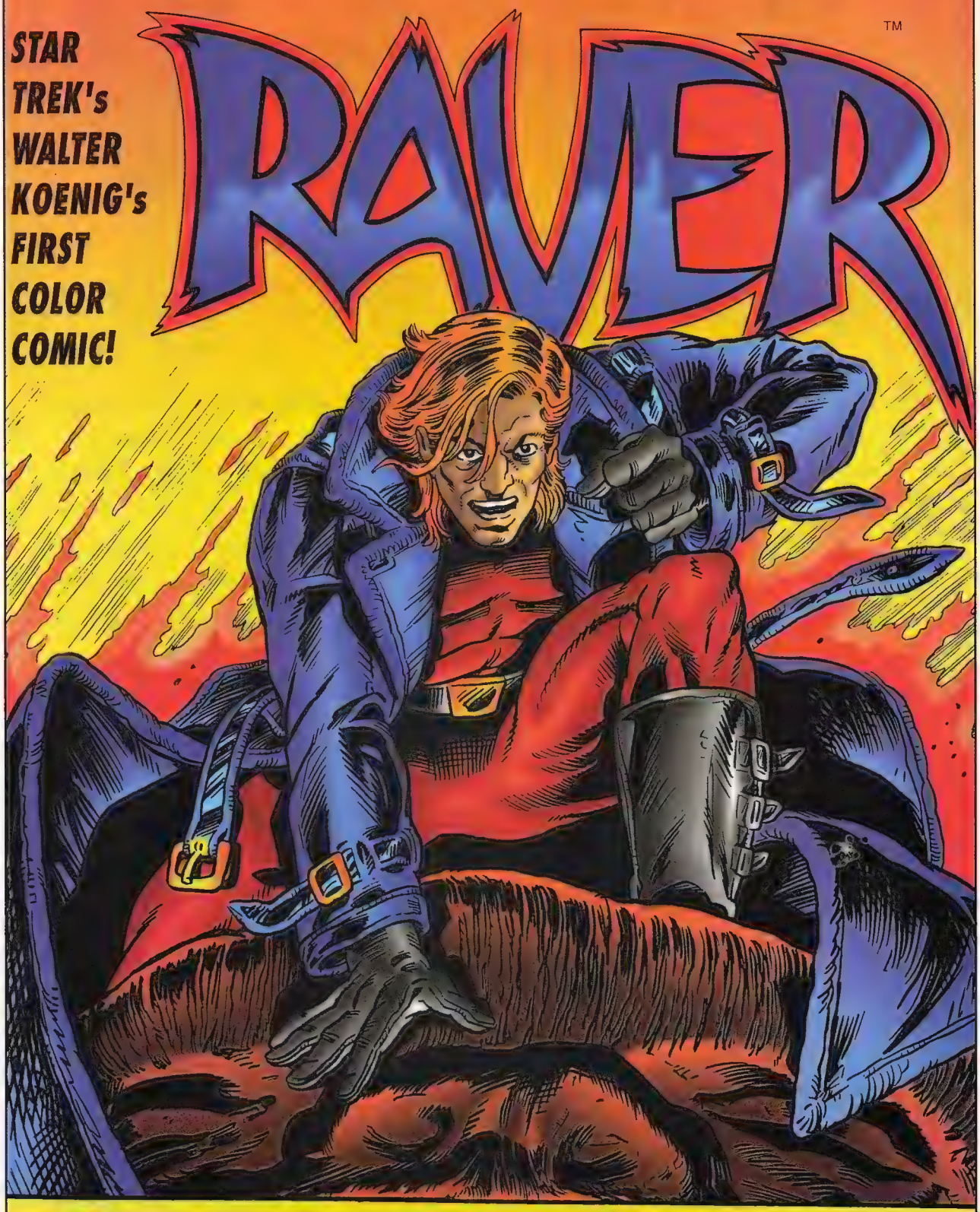

MALIBU COMICS

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COMING IN APRIL

PALMER'S PICKS

One of the more original and exciting new artists to emerge in the past few years is Mike Allred. He debuted with the *Dead Air* graphic novel, and gained a following with his *Grafik Muzik* series. He recently won even more recognition with his *Madman* comics from Tundra. His comics appear to be fun and lighthearted on the surface, yet they contain deeper, more relevant meanings underneath.

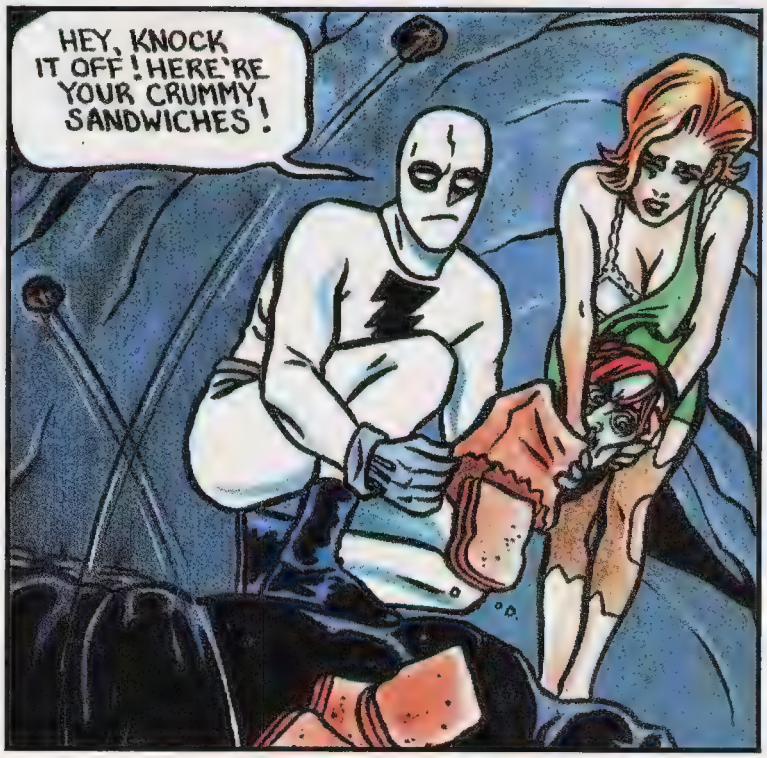
Allred's original work was published by Slave Labor Graphics. They brought out his debut, *Dead Air*, and published three issues of a book entitled *Graphique Musique*, both in black-and-white. Allred moved the book to Caliber, where he simplified the title to *Grafik Muzik* and switched to full color. His wife, Laura, did most of the beautiful coloring on the book, but it was only able to survive for two issues before reverting to black-and-white.

Graphique Musique was made up of two continuing stories, "It Was" and "Citizen Nocturne." When the title changed, the second story was replaced with "Ghoulash." These stories were a little hard to define, yet they combined certain elements of several genres, ranging from vampire stories to superheroes to detective stories.

Allred's comics appear to be fun and light-hearted on the surface, yet they contain deeper, more relevant meanings underneath.

At the same time that *Grafik Muzik* was being published, Allred completed several other side projects, some which haven't seen print yet. The first of these was *Creatures of the Id*, a collaboration with writer Jeffrey Lang and *The Jam* artist Bernie Mireault. Mireault and Allred also collaborated on *The Everyman*, a story about a woman who is murdered, but who comes back to life for retribution in a body she has to share with other tormented souls. Both Mireault and Allred worked together on the artwork, but Mireault provided the color through a unique method usually used in animation. He painted the color for the comic on acetate, almost in the way animation cels are produced. The third of Allred's side projects, *Jaguar Stories*, has yet to be published, since it was tied up when its publisher, Comico, went bankrupt.

When *Grafik Muzik* ended after four issues, Allred began working on *Madman*, a lighthearted take on superheroes. In the initial three-issue series, Allred left the identity of the title character a mystery, but readers of his previous work were able to figure out who he was. Madman has the ability to pick up on other people's thoughts or feelings by touching them, much in the same way as Frank Einstein, one of Allred's character's from *Grafik Muzik*. Allred left other clues through the story but finally revealed the truth in the final issue.



MADMAN™ & © MICHAEL DALTON ALLRED.

Allred recently began work on an ongoing full-color *Madman* comic, continuing the light tone of the original series. Allred's art has progressed in leaps and bounds from his debut work of just a few years ago, to a slick, polished, simple yet accurate style. His writing is superb as well, taking old comic-book routines like time travel and making them fresh and exciting. He is also able to subtly work deeper meanings into his stories, such as the importance of judging people not for their looks, but for their personality and soul.

The current issue of *Madman*, with guest inks by *Xenozoic Tales* creator Mark Schultz, should be out as you read this, but there are also some other comics you should take note of. Stan

Sakai's *Usagi Yojimbo* has moved to Mirage and will now be published in full color. The first issue also co-stars the Teenage Mutant Ninja Turtles, which should get this excellent comic a little more attention.

From Inside is a new full-color series by John Bergin, the editor behind *Bone Saw*, a little-seen anthology from Tundra. *Bone Saw* was an eclectic, unsettling mix of prose stories, art portfolios, and comic stories from Bergin, *Crow* creator J. O'Barr, and others. *From Inside* promises to be a thought-provoking and disturbing series that should be well worth waiting for.

Tundra is also publishing a collection of Alan Moore and Steve Parkhouse's *BoJeffries Saga*. The series is the humorous story of a family of monsters and freaks trying to fit into society, which appeared in various comics and anthologies over the past ten years. It is being collected here for the first time in full color.

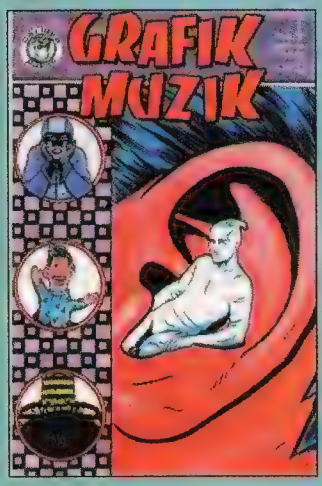
Remember to bug your local comic shop owner if they are not carrying these titles. It doesn't help if you order straight from the publishers, since that keeps these books from being placed on the racks where other people can find them. Also, you could try loaning your comics out to your friends to get them hooked on something you like. The more people a retailer has asking him about a certain comic, the better the chances are of him ordering it, and the better the chances are of your favorite alternative comic surviving among the larger companies.

To close things out, let me thank everyone who has written with comments and suggestions. While I'm not going to be able to get to everyone's suggestions, I am going to try and cover some of the more popular requests in the next couple of months. But first, next month I'm going to profile one of my personal favorites, Larry Marder's *Tales of the Beanworld*. Then I'm probably going to cover some of the smaller companies out there, like Tragedy Strikes Press, or Drawn and Quarterly. Remember to keep writing with whatever is on your mind to: Palmer's Picks, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. ☆

Recommended Reading

Madman - The original three-issue, prestige format, two-color series was published in the spring of 1992 by Tundra. The full-color quarterly series debuted in December, and two issues should be out by now. Copies of all of these comics can be found in your local comic-book store, or you can order from Tundra Publishing Ltd., 320 Riverside Dr., Northampton, MA 01060.

Grafik Muzik - Originally, this comic was published under the title *Graphique Musique* from Slave Labor. Three black-and-white issues were published before the book moved to Caliber Press, where the title was changed to *Grafik Muzik* and was published in full color for the first two issues. Copies of the original series, as well as the *Dead Air* graphic novel, can be ordered from Slave Labor at 993 South Bascom Ave., San Jose, CA 95128. Copies of the second series, as well as the *Creatures of the Id* one-shot, can be ordered from Caliber at 621-B South Main St., Plymouth, MI 48170.



GRAFIK MUZIK™ & © MICHAEL DALTON ALLRED.

Everyman - This bookshelf comic was published at the end of 1991 in full color from Epic. Copies should still be available at your local comic-book store.

The Jam - Bernie Mireault's comic series was published by several companies. Most recently it was published in black-and-white by Slave Labor. Tundra reprinted the Slave Labor series in five full-color issues this past year. Mireault also worked on a few issues of *Grendel*, and his own *Mackenzie Queen*, which was collected in a graphic novel by Caliber Press.

Xenozoic Tales - Mark Schultz's award-winning black-and-white comic is published quarterly by Kitchen Sink Press. Twelve issues, two collections (*Cadillacs and Dinosaurs* and *Dinosaur Shaman*), a 3-D special, and a box of candy bars have been published. Contact Kitchen Sink at No. 2 Swamp Rd., Princeton, WI 54968 for information.

Usagi Yojimbo - was originally published by Fantagraphics in black-and-white. Several of the original issues and trade paperback collections, as well as three color specials, are still available. Write to Fantagraphics at 7563 Lake City Way Northeast, Seattle, WA 98115 for ordering information.

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Oh sure, you can save a penny a bag, a penny a backer. But when we surveyed buyers at a leading comic-book superstore, they wanted a *better bag*, a *better board*, clearer, cleaner, virgin, 100% polypropylene. They wanted to be sure they were getting the best protection available, because their collections are worth it. So we created THE ULTIMATE SUPPLIES! Now available in all sizes at you favorite store.

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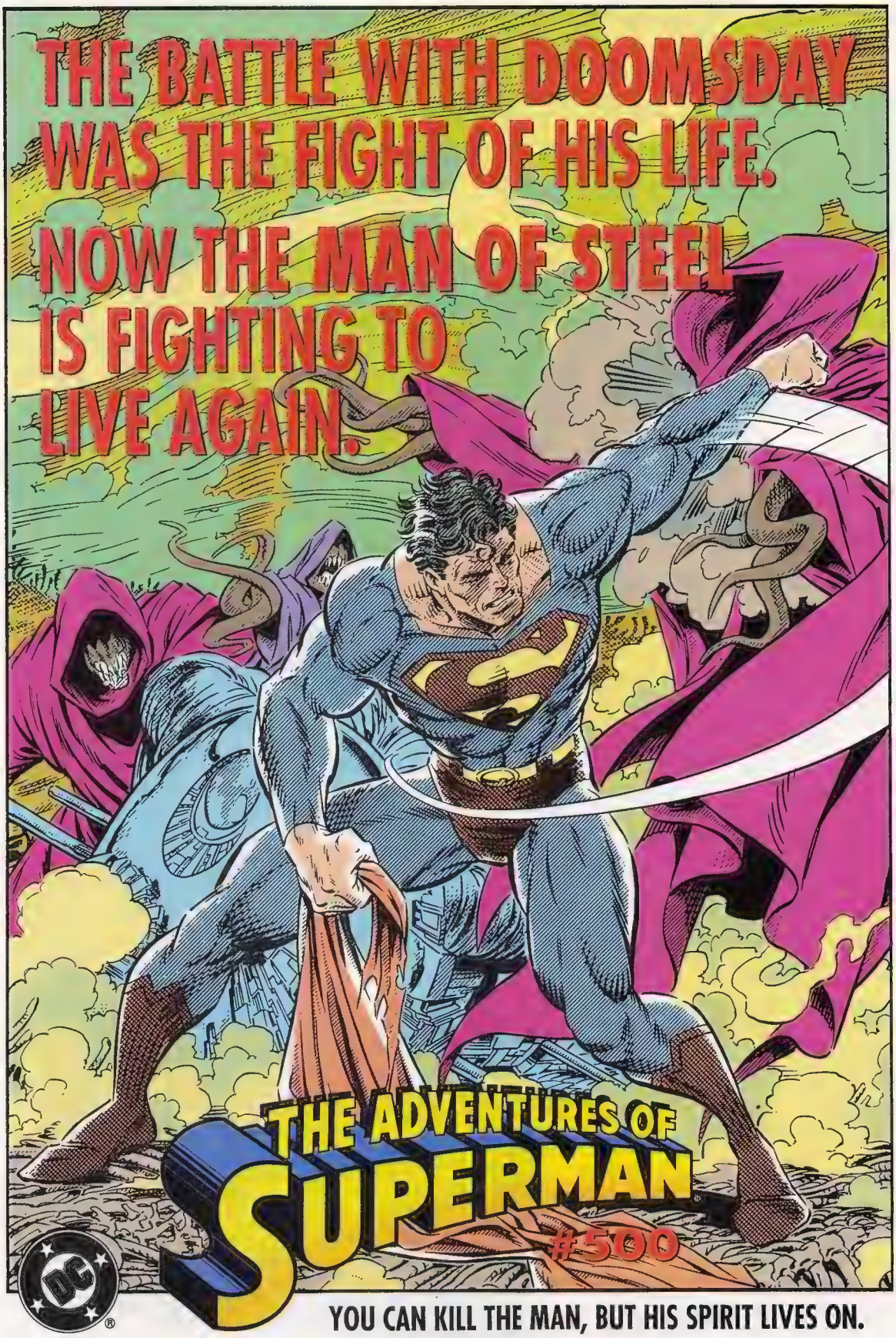

YOU CAN KILL THE MAN, BUT HIS SPIRIT LIVES ON.

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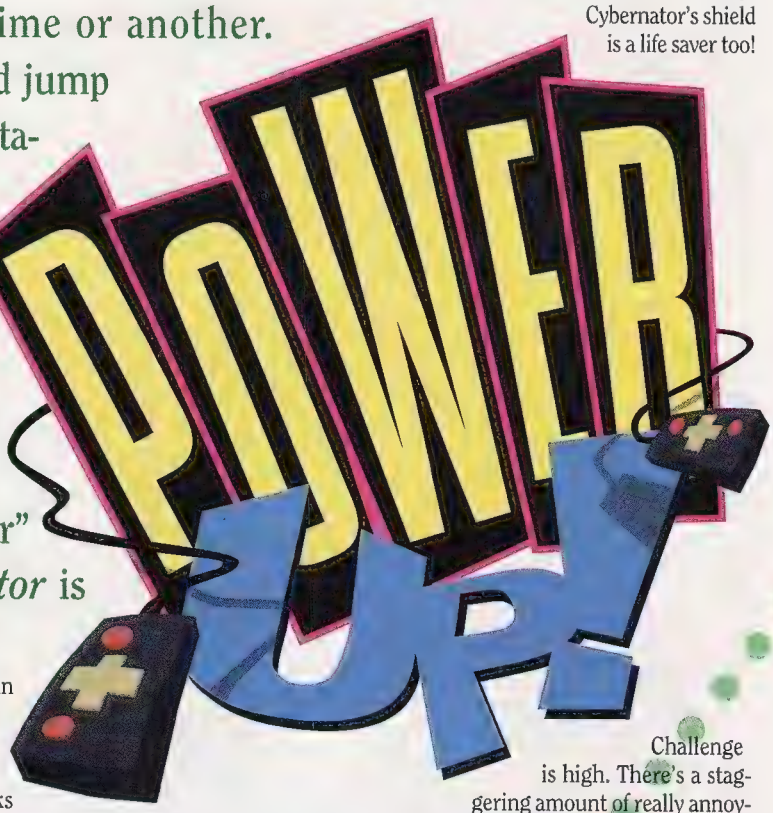
16 Bit-Power has got a new name. Since many of you said it needed work in the survey (sniff), it'll include more news on upcoming games, and we'll try to include all of the comic-related games in here at one time or another. But let's cut the crap and jump right into the meat and potatoes of this month's ramblings. Konami, already having had a great reputation for creating quality games, is fast becoming known for making the best "shooter" games around. *Cybernator* is no exception.



In the time of the Cybernator, Earth is again ravaged by a man-made war. Only this time the battle lines are drawn from Earth to the Moon. With a moonbase constructed, the Axis powers can now launch devastating attacks against the Allies. Your mission—take control of a Cybernator, a gigantic suit of armor that can fly, shoot multiple weapons and packs one mean punch! Piloted by a marine, it is your only means of eradicating the Axis powers. The game is presented in a linear fashion. After each level there is a brief story capping off the past events, and then leading into the next mission. You even get some interaction with other team members and commanders during certain rounds.

The graphics on this cart are top notch. Multi-layered backgrounds with parallax scrolling give the scenes some real depth. Although sometimes the graphics are too spacey, making it hard to tell what's going on on-screen. The animation of the robot though, is awesome. It has many little characteristics, like always looking where you aim, a powerful looking punch, and being able to duck behind an indestructible shield.

The sound effects are pretty impressive. Nasty booms along with lotsa explosions, crashes, thrusters, the whole deal. However, there's one rack where you're on the moon, which has been outfitted with huge engines, and it's been sent hurtling towards Earth (neat trick, huh?), but the engines don't really make any noise. And no "well, you're out in space" stuff, cause everything else makes noise.

GAME review

Control was a breeze, once you memorize the functions. Your robot responds to you just like it was an extension of yourself. The thrusters on your back allow you to fly for brief periods before they overheat. That adds to the maneuverability and makes the robot a bit easier to use. You can jump higher and find hidden power-ups that way. Cybernator's shield is a life saver too!

Challenge is high. There's a staggering amount of really annoying bad guys looking to blow you and your robot apart. Then there are racks where your view (or lack thereof) is hampered, forcing you to backtrack on any wrong moves. This is where you have to find your way inside a giant enemy spaceship, or on the most outstanding, really cool level where you enter a cave and the only thing that helps you see is a

CYBERNATOR™ & © 1993 KONAMI CO., LTD.

From above or below, theres no escape except destruction!

You thought your robot was big!

Total mechanical carnage!

light that shines where your robot is looking. (You can move your gun up and down; the robot's head follows where you're aiming and the light follows). There are also only three continues, but you can add to that with points and goodies.

Fun is up there. If you like games where you don't get to rest, this is for you. Now this was a character I could get into, not a cyborg, not another martial artist (sorry Ryu), just a grunt marine in a really neat suit. The story is good too, it's interesting enough to keep you playing to see what happens next. There are even break-off points in the story in case you fail a mission!

Overall quality was a pleasant surprise. Just when I thought I would never give a crud about one more shooter, this came along and restored my faith that there are new ideas to be had. My only gripe is the characters look like Japanese comic characters. Not to my taste. And the over-futuristic look to the game. Some of the time it was like fighting in a junk pile, nothing really looked like anything. But the excellent scenes and little bonuses, like the hidden control base inside the moonbase, make it so much fun, and help you overlook any problems you might have. Another triumph for Konami. Tune in next month for two of comicdom's favorite dead guys, Superman and Chakan the Forever Man! Find out if the games should have been killed too! And read on for guest writer Matt Neopolitan, as he gives you the scoop on all the hottest new games and accessories coming out soon for both 16-bit systems.

Craig Cornell

QUICK bits!

Just because the winter CES is long over and summer's annual show is months away, video game companies aren't sitting back. Several in fact, including powerhouses Sega and Nintendo, are about to unleash their technological breakthroughs into the video gaming world.

Topping the list of Sega's amazing accessories is the Virtua Sega. While arcade fans may have already experienced virtual reality in Sega's 32-bit "Virtua Racing," Sega will be bringing this relatively new technology into consumers' homes for the first time later this year. Virtual reality has excited gamers for years with its 360 degree world and 3-D depth that puts the user in the game like never before. Sega promises to deliver a feeling of "total immersion" in games featuring shooting, flying, driving, and fantasy action.

Also in their effort to literally put the player into the game, Sega has announced a release date for its Activator peripheral. Set for release in September at $70-80, the Activator is an interactive controller that reads the player's movement and makes on-screen characters respond accordingly. Imagine hooking up two Activators in a Street Fighter-style game and you have the ultimate in head-to-head action.

Being careful not to leave its CD system out in the cold, Sega will soon release two Virtual VCR CD's featuring the *Sexy MF* Prince and *Time Magazine's* "March of Time" documentary. Not to be confused with Virtua Sega or video cassette recorders, Virtual VCR utilizes the Sega CD's smooth visual quality and sweet sounds to simulate a VCR's functions and video footage. Now before you ask, "What's the point of a video game system that plays movies when you can just buy an ordinary VCR?", listen to this: Virtual VCR offers superior audio quality and interactive play, allowing room for future CD's such as "infotainment," "edutainment," and how-to videos.

PHOTO: COURTESY SEGA

Nintendo's new technology is found in it's software (cartridges) rather than it's accessories. The powerful "Super FX Chip" is being introduced soon in a game tentatively-titled *Star Fox*. A lame name, but the graphics are killer, with the Super FX Chip providing slick scaling and polygon figures. All this and the 16-bit power of the SNES may make *Star Fox* the best flight simulator to date.

Also for the Super NES, *Final Fight 2* from Capcom promises to be even better than its predecessor, with improved graphics and two-player cooperative play. Capcom's latest Disney projects include 16-bit ver-

sions of *Aladdin* and *Goof Troop*. Capcom hasn't left out the Gameboy either. *The Empire Strikes Back* is also on it's way out. Players will blast away enemies on different worlds like Hoth, Dagobah, and others. Struggle against Imperial Walkers, wampas, and plenty O' Imperial pains.

Interplay is following up the success of *Out of this World* with *The Lord of the Rings* for SNES, the first party-based role-playing game to use real-time combat. Based on the classic Tolkein trilogy, *The Lord of the Rings* uses artificial intelligence to make the members of your band follow your character's lead with actions characteristic of their personalities. This title is expected to be available mid-year, following the release of *Claymates*, *The Lost Vikings*, and *Rock n' Roll Racing*.

NEW releases

Other Super Nintendo highlights include Konami's *Toons*, *NFL Football*, and *Cybernator*. Electronic Arts proves it can make great action carts as well as sports in *The Adventures of B.O.B.*

Sega's releases in the coming months focus on games announced at the winter CES. *Cool Spot*, for Genesis, is a smooth-looking game starring the shades-sporting dude found on every 7-up can. Unlike Spot's previous game, *Cool Spot* is an action game in the same vein as Mario and Sonic, but with a spritzy style all its own. *Shinobi III* is a wicked three-quel that started out in the arcades and has become a Sega legend.

In video game-related news, Sonic the Hedgehog is now a TV star. DIC Toon Time, makers of such high-rated shows as *Wishkid* and *Hammerman*, has entered the video game player's market with videos featuring Sonic, Mario, and the Battletoads.

Electronic Arts, already the dominant third party company in video games, has expanded its horizons by signing affiliate Sanctuary Woods. EA is also the largest PC entertainment company in the U.S., and Sanctuary Woods gives them an affiliate that produces great CD-ROM titles.

One area EA needs no help in is Sega Genesis games. Consistently releasing great games (22 in 1992, more than Sega itself!), EA continues its success in 1993 with *PGA Tour Golf 2*, *Mutant League Football*, *B.O.B.*, and *James Pond 3*. Several titles may sound familiar, but updates like *Bulls vs. Blazers* and the *NBA Playoffs* include all-new features like new player substitutions. For example, you can play a real Dream Team of five Michael Jordans. *Polterguy* and *Jungle Strike*, two of the hottest CES games, should be in stores in early June. EA expects *Jungle Strike*, the 16-meg sequel to *Desert Strike*, to be its all-time best-selling Sega game.

First came *Super Mario* for Super Nintendo. Then Sega introduced *Sonic the Hedgehog* for Genesis. Who will be the first superstar for both systems? Enter Bubsy from Accolade. The bobcat with a mission debuts this month in *Bubsy: Claws Encounters of the Furred Kind* for both Genesis and SNES.

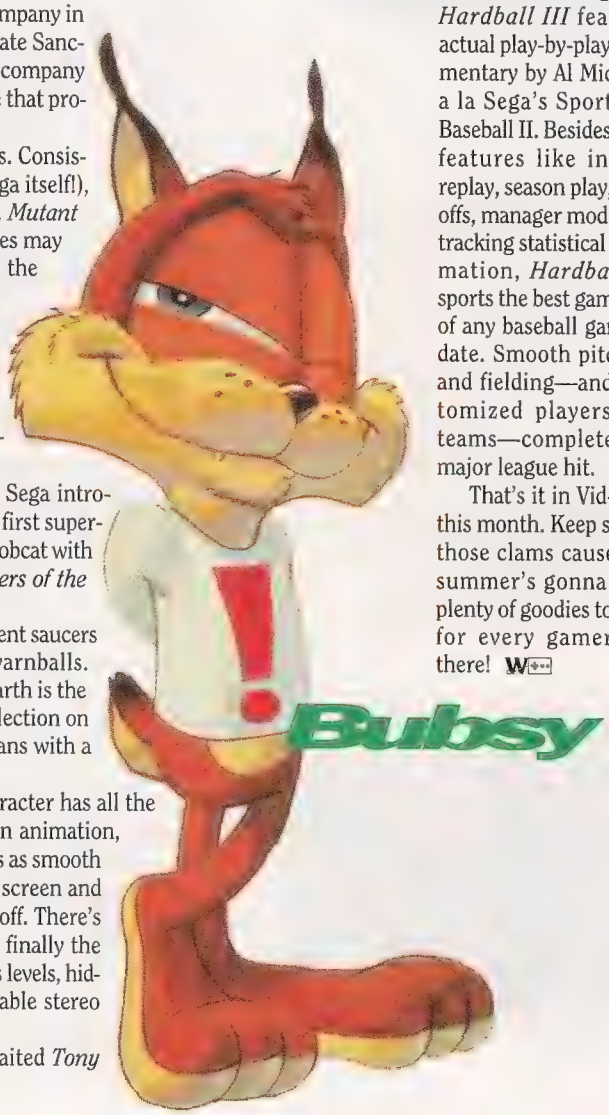
The Queens of Rayon, named Polly and Esther, have sent saucers of silk to Earth in search of their greatest love — yarnballs. Unknown to the queens' Woolie underlings, however, Earth is the home of our star feline. As owner of the largest yarn collection on the planet, Bubsy is determined to halt the Woolies' plans with a cool paw and furr-ocious fighting.

Bubsy is a game with virtually no flaws. Its lead character has all the personality needed to make him a star — great cartoon animation, unique techniques, and a digitized voice. The gameplay is as smooth as silk, with a wild waterslide effect that fills the entire screen and a train that isn't about to slow down for Bubsy to jump off. There's all types of wild villains too! Woolies, funky frogs, and finally the "mondo double-headed Woolie." Added features like bonus levels, hidden rooms, multiple cartoon-like deaths, and unbelievable stereo music make Bubsy a "can't miss."

It's baseball season again, and EA Sports' long-awaited *Tony LaRussa Baseball* is finally ready. *LaRussa* includes real players from every team in the majors and lets you make every substitution just like a manager. In fact, the manage mode lets you set the lineup, make substitutions, position fielders, and make all batting and pitching signs. Unfortunately, gameplay isn't quite up to EA's usual standards, and the crowd noises are pretty weak. The unit tested was a prototype, however, so there may be changes before release. With instant replay and battery save for season play, *LaRussa* is still one to look for.

For a game that does meet EA Sports standards, check out *Al Michaels Announces Hardball III* from Accolade, also for Genesis. As the title suggests, *Hardball III* features actual play-by-play commentary by Al Michaels a la Sega's Sportstalk Baseball II. Besides great features like instant replay, season play, playoffs, manager mode, and tracking statistical information, *Hardball III* sports the best gameplay of any baseball game to date. Smooth pitching and fielding—and customized players and teams—complete this major league hit.

That's it in Vid-news this month. Keep saving those clams cause this summer's gonna have plenty of goodies to offer for every gamer out there! W



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3 TIMES THE SUSPENSE... ON NES

3 TIMES THE DANGER... ON GAME BOY

3 TIMES THE TERROR... FOR YOU!!!

ALIEN3

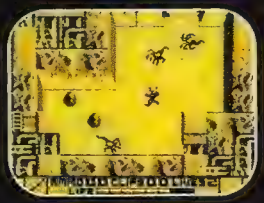
The Xenomorph are fast, spit acid and are right behind YOU! The motion tracker is your only warning. No time to think, no time to catch you breath...RUN!

Can't see very far ahead in these air ducts. Hard to breath. Blast life-sucking face-huggers with your pulse rifle and exterminate deadly Aliens with your flame thrower and grenade launcher!

THE BLOCKBUSTER VIDEO GAME HIT IS NOW ON NES AND GAME BOY!

Just keep telling yourself, "this isn't really happening... its only a game."

Exterminate deadly Aliens with your flame thrower!



Destroy all the eggs, but beware of deadly face-huggers!

LICENSED BY Nintendo

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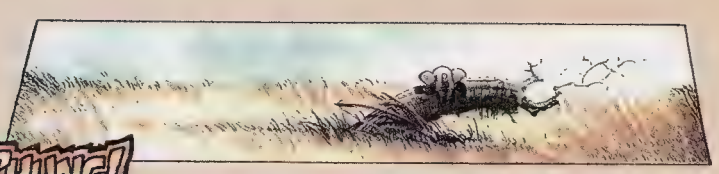
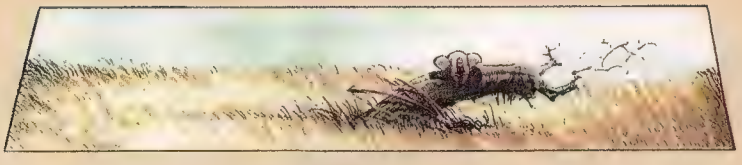
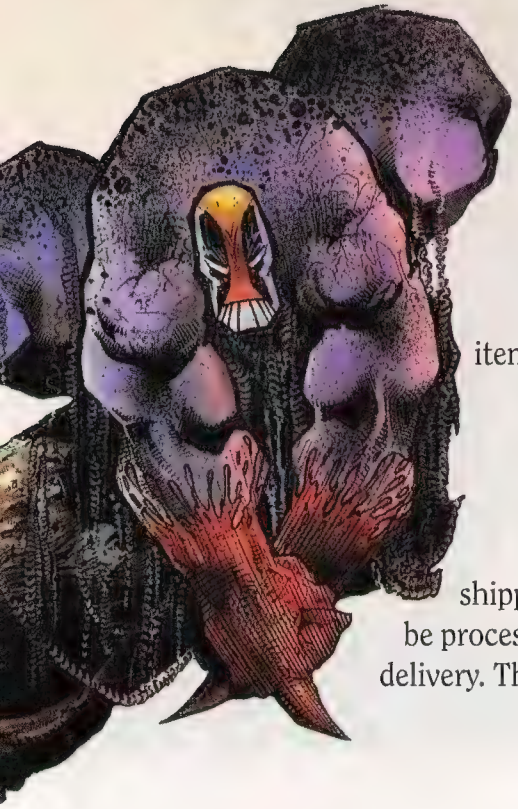


CHUNG! CHUNG! CHUNG! CHUNG!

BAD NEWS: Sam Kieth's all new MAXX™ #1/2 won't be available in any store, anywhere.



GOOD NEWS: Wizard™ readers can get it *free*.



Hey. Very cool deal. For every one of these original coupons that you send in, you'll get a copy of *The Maxx* #1/2. This book will not be available anywhere else. You don't get it here, you don't get it. This is an all-new 24-page comic which will have a foil-stamped cover—the comic serves as the prequel to the new series from the mighty Image Comics. Aside from the Maxx story (drawn by Maxx creator Sam Kieth), this limited edition collector's item will also feature an in-depth interview with Kieth, as well as a look at the artistic "birth" of the Maxx!

No reproductions of this coupon will be accepted. Coupon must be sent in accompanying envelope. Each request must be accompanied by $1.95 for shipping and handling, or you'll get squat. Requests will be processed on a first-in, first-out basis. Allow 6-8 weeks for delivery. This offer expires Dec. 31, 1993 or while supplies last.

Maxx™ & © 1993 Sam Kieth

DOUBLE IMPACT FROM THE DARKSIDE
DEATHBLOW
JIM LEE • BRANDON CHOI
WITH SPECIAL FLIP FEATURE
THE CYBERNARY
NICK MANABAT
JIM LEE • BRANDON CHOI
DEATHBLOW #1
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BRUTES & BABES

DRAWING POWERFUL COMICS WITH BART SEARS

Well, finally we're here—the conclusion of the Mighty Cable Cover Contest. But first, before we take a look at the winner and all the runners-up, I'd like to take a moment to thank everyone who entered the contest. I was swamped with literally hundreds of beautiful Cable covers and, quite frankly, it made choosing a winner very, very difficult. We were all very pleased with this contest's overwhelming success, and I can't thank you enough for all of your support. Everyone who entered will receive an official certificate in appreciation of the time and effort you all spent on your entries. But please, bear with me because it's going to take quite some time to get all of these certificates signed and mailed. I truly appreciate all your support. Thank you.

And now, on to the winner! Sorting through the hundreds and hundreds of Cable covers to get down to the 15 printed in this magazine was an incredibly difficult challenge. However, that was nothing compared to choosing the winner between these two fine entries that you will see on this page and the one following.

As you can see, the talent and potential of these two is very high. Although I would have to say Gerry Alanguilan's (see next page) finishing ability was a little bit stronger, Stephen Gallegos' striking use of blacks to separate figures, while at the same time creating a pattern which makes the bodies a solid mound, was cleverly done.

I really hemmed and hawed over which one of these to choose as the winner for quite a while. I finally decided that the only way I could choose was to go back to the original Cable cover assignment and see which artist met the description more exactly, coming closest to fulfilling the written requirements of the project.

And the assignment was:

"Cable, reeling and fatigued, beat-up and bloody, costume shredded, guns smoking. Eyes hard and deadly, he stands atop a ragged pile of armored villain bodies, shell casings smoking and strewn about, weapons broken, lying amid the bodies, blood splattered everywhere. Cable looks like he's on his last leg, but the look on his face says it all: 'Come on, punk. It ain't over yet!'"

And by that token I had to pick Stephen Gallegos of Smyurna, GA, as the big winner. Of all the Cable entries he came the closest to fitting that exact bill and making a very striking and interesting cover. Note the profusion of bodies, carefully placed, nicely separated from each other, making it easy to follow one body from head to toe. The shell casings are smoking and strewn about amid broken weapons and debris. Notice the subtle way the background was rendered with thin lines and no blacks to set it far back behind the foreground figures. Well done. And look at Cable—he's definitely reeling and definitely on his last leg.

Although some of the basic drawing of Cable is a little funky, he's clearly defined and definitely not a happy camper; with that body count underneath him and that look on his face, I think anyone would be hard pressed if not insane to try to take him on at this point.

This cover was definitely of winning caliber. Congratulations and kudos, Stephen! A truly magnificent job! Keep up the good work! Hope you enjoy your Cable cover!

Cable (and all appearances of Cable within this article) ™ & © 1993 Marvel Entertainment Group.

Our winner, Stephen Gallegos of Smyrna, GA, captures the essence of Cable brilliantly with a well-composed image showing good use of blacks to separate the figures.

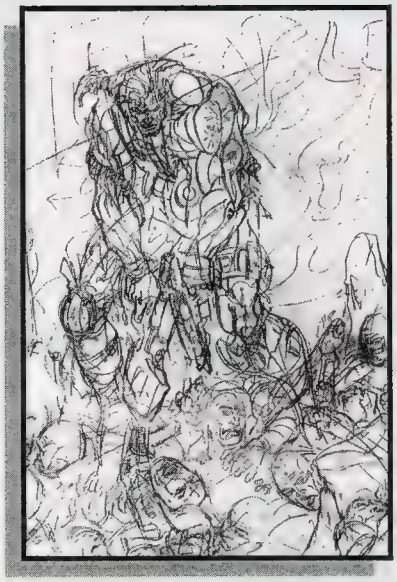
Gerry Alanguilan of Metro Manila, Philippines, approached the cover in a slightly different way and came up with a beautiful cover. There is a very high degree of technical skill here, and I believe that of all the covers I received his finishing technique was the most professional. Look at the beautiful stuff going on within Cable's right arm and in all the background details. The use of blacks and separation of form is really very nice. His Cable wasn't quite beat up enough, reeling and fatigued, to fit the bill, but really an outstanding job. I only wish there could have been two first place winners. Great job, Gerry! Keep up all the good work.

DOING THE CABLE COVER

When you are faced with a cover assignment, there are three very important factors that you have to keep uppermost in your mind:

1) Clarity of design, 2) stunning visuals, and 3) implied story or action. The first point makes the cover easily seen from a distance and should make it jump out from all the other comics surrounding it on the rack, the second point causes the kids who notice it to reach and grab the book off the rack for a closer look, saying, "Way cool..." and the third point hooks them on the action or story thinking, "I gotta see how/why this happened or what happens next...". (At least, this is what we hope happens; it's what we all strive for). If you can accomplish at least two of these things, you've done really well. If you can hit all three, you've created an excellent cover!

Here we have a rough for the Cable cover. I had a very clear idea of what I wanted, so I worked a rough out quickly, keeping things simple. With this cover, the visual generated by the description was very strong, and there were not too many different ways to approach it. I chose a simple triangular design, everything moving inwards and upwards to cable, thrusting him up out of the bodies, separating him from the tangle and popping him to the forefront. He also would thrust through the title tying everything together in a nice, simple, powerful package.



ROUGH PENCILS

Here we have a small reduction of my rough pencils, which were drawn on tracing paper. This stage took me about five hours, about half of that time was spent figuring out Cable, the other half was spent roughing in the bodies and weapons. Time became a very constraining factor at this point, so instead of throwing another piece of tracing paper on top of this and drawing out cleanly all of the detail (i.e. exact facial features, armor, shell casing, etc.) I had to throw this onto a lightbox and just go to town with a final line finish pencil. Below are the results....

THE CABLE COVER

Note on the finished cover how the details were added, how the lines were cleaned up, how things were slightly adjusted. When finished-penciling a drawing, care must be taken to keep things clear. Exact linework is not always necessary for an inker, though I prefer it to retain as much control over the final printed version as possible. Well, Stephen, I hope you like the cover because your hard work has paid off.

CLOSING

Well, that's the end of the Cable cover contest, almost! Brutes and Babes has taken over the Amazing Art section this month, so that they could show you 13 more beautiful Cable covers! Now without further ado, turn the page for Brutes and Babes' assault on Amazing Art!!!!

Amazing ART

Cable Contest Runners-Up!

Wizard and Bart Sears would like to thank all of the readers who participated in the Brutes & Babes Cable Cover Contest. All of the entries we recieved were excellent. The following pages are a special Amazing Art section devoted to the Contest entries. If you're an artist and would like to show Bart Sears what you can do, send it to: Bart Sears' Brutes & Babes, P.O. Box 5001, Monsey NY 10952-8001.

Raff Ienco
Hamilton, Ont.

Raff did a nice crisp, clean cover with good separation and use of blacks. His ink lines are crisp and clean. Cable could have been a little less ready for action. But all-in-all a great job!

Vandy Quince
Oakpark, MI

Vandy did a nice-looking Cable cover. Here we have a very good rendition of Cable, although, as in several of these covers, he's not quite as beat up and fatigued as he could be. A good basic structure, though the arms are a little weak in form. Nice job, Vandy!

Wilfred Santiago
Rio Piedras, P.R.

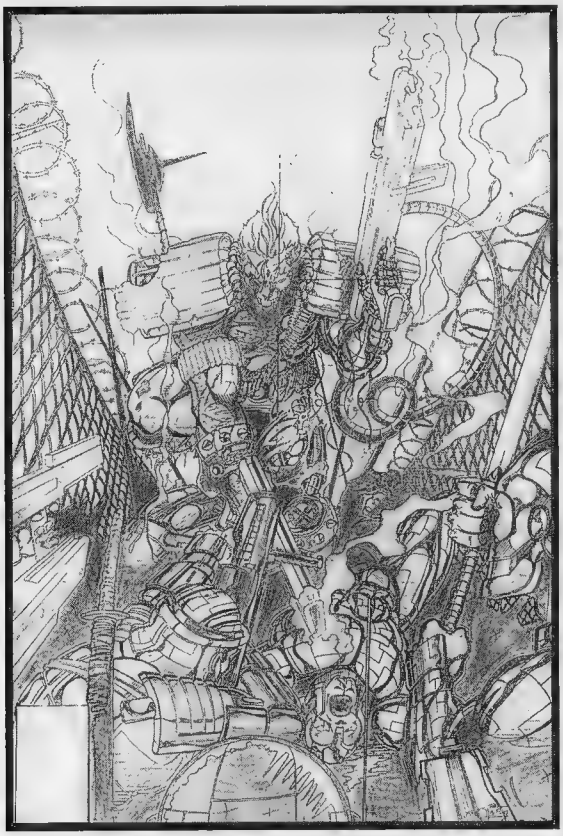
Wilfred did a nice, stylized rendition of Cable on this cover. His basic proportion seems sound, although the bodies at the bottom of the page are confusing and unclear. Good job, Wilfred!

Bill Thomson
Bristol, CT

Bill has created a very solid, very clear rendition of Cable, with a very striking, quite well-done use of blacks. It would have been nice to see a few more bodies and details as described in the Cable cover description. Very nice job, Bill!

Ed Kotlan
New Berlin, WI

Here we have a very powerful, dynamic design with Cable really thrusting forward in a nice forced perspective. Although the rendering is a little unclear when we get down to Cable's mid-section/thigh area, and I am not quite certain if he's crawling over a pile of debris or armored figures, it has a good flow to it. A very forceful looking piece, Ed. Keep it up!



Tim Townsend
Florida

Here, Tim has created a nicely designed, nicely laid-out cover. The foreground figures are a little stiff and Cable is a little too active and doesn't look quite beat-up enough, but the penciling is tight and clear. A beautiful job, Tim!

Edward Morges
New Rochelle, NY

In this Cable cover, there are some areas that are beautifully drawn and rendered. However, there are also some areas that are very inconsistent. Edward has done a very nice job with the main figure of Cable (with the exception of some of the metal texture), rendering much of his musculature with a very fine cross-hatch . Very nice! In reduction, I fear that a lot of this rendering will close up, creating an odd array of patchy blacks. Very fine work here, Ed. Keep it up!

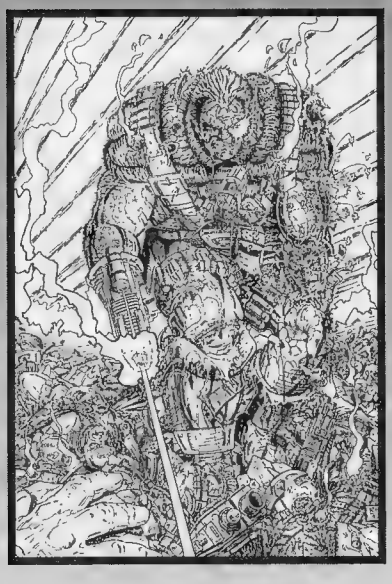
Vinton Heuck
Tomwater, WA

Vinton has done a very nice, highly detailed cover. His basic structure and the pose of Cable is quite well done , but the line work of his inking is so similar throughout that it makes the piece very difficult to look at and, with the exception of the shadow behind Cable on the wall, nothing truly separates. This makes for a very busy, visually hard-to-discern piece. Keep working, Vinton. This is very accomplished. Good luck!

Shelton Leong
Pinole, CA

I hope Shelton's piece reproduces—his pencils were so light and fine at times they were difficult to see. His penciling style is a little loose but there looks to be some very nice stuff going on here. Shelton, it looks like you have some sort of design background. I'd be curious to hear if that's the case. Nicely graphic, good layout. The figures at the bottom are quite readable. If anything, Cable's a little too calm and relaxed. Good job, Shelton.

Robert E. Brown Sr.
Dalton, GA



Here is one beat-up, mean-looking Cable. The basic design and drawing of this Cable cover is nicely done. The rendering, however, allows for very little separation as the line work is too similar throughout the piece, making it difficult to see and separate. Robert, you've created a nice looking piece here—with a little more attention to line weight and separation of foreground, middleground and background, I think you'd be doing some really great stuff.

Roger Peterson
Mt. Joy, PA

Here Roger has done a nice clean, crisp, clear job. His pencil styling is fairly tight for the most part, although there are a few rough areas. The Cable figure has a nice feel to it, good basic structure and a good use of blacks. Although some of the figures on the ground seem very stiff and unnatural. Good use of blacks for separation throughout the piece. It would be very interesting to see this piece inked. Roger, keep drawing!

Ken Lashley
Mississauga, Ontario

Here we have a good, simple, striking design for the Cable cover. Ken's basic structure seems very sound and his line work is interesting. Although, inking himself in this case, the work came out somewhat confusing and hard to separate. Separation is very important in inking, and I'll go into that further in a future Brutes and Babes. Ken, I would have been very curious to see the pencils in this piece. Keep working hard, this shows a lot of promise.

Doug Lau
Bakersfield, CA

Here we have an interesting view of Cable. This is one of a few entries that did somewhat of a down shot of the subject. The pose of Cable is active and different; although the basic drawing is a little rough and a little rubbery, the structure seems sound. Nice job with the use of blacks, both in separation and with shading. This piece has a nice feel to it, keep up the good work, Doug!

Well, that's really the end of the Cable cover contest... I'd like to thank all of you that entered once again for all the time and creative energy you spent, you all did a really phenomenal job. Thanks ! Keep your eyes peeled for the next powerful Brutes and Babes art contest, bigger and better with more categories and prizes! For now, tune in for Brutes and Babes next month where we delve into inking, with two possibly famous, certainly talented guest inkers! 'Till then, keep drawing!

Amazing Art will return, as you know it and love it, in *Wizard* #22

My Kind of HERO

[illegible] promotion. Unless [illegible] of new [illegible] in [illegible] combinations [illegible] through [illegible]. Image Comics and Wizard Magazine [illegible] a Gold Foil "Supreme" [illegible] of the Gold Foil Wizard [illegible] (see below) [illegible] to [illegible] My Kind Of Hero [illegible]

THE FLAIL & Dr. GOOD VIBES

Created by Aaron Lenchner, Pittsburgh, PA
& Jason Miles Herber, Farmingdale, NJ

Secret Identity: Orville and Edmund Howe (respectively)
Current Occupation: Professional crime fighters
Citizenship: United States
Legal Status: No criminal record
Marital Status: Single (both)
Base of Operations: Pittsburgh, PA
Height: 6' 2" & 6' 0" **Weight:** 230 lbs. & 160 lbs.
Eye Color: None given (both) **Hair Color:** Dr. Good Vibes:Brown
Age: None given (both) Flail: None given
Powers: Flail's body is composed of synthetic materials giving him stretching abilities, increased strength, and near invulnerability. Dr. Good Vibes has an incredibly developed mind, and telepathic spell-casting abilities.
Origin: Dr. Good Vibes gained his spell-casting abilities by searching for, and then studying, ancient notes of power for many years of his adult life in Asia. After extensive practice, he is now disciplined enough to use the notes effectively. When he returned from Asia, Edmund (Dr. Good Vibes) found his brother living in the family house with amnesia. With the aid of Edmund's telepathy, most of Orville's memories were restored, except the origin of his synthetic body. Together for the first time with their new abilities, they fight for justice and to date, come as the team called Heritage Council.

FLY SLAYER

Created by Bill Ansett, Ft. Ord, CA

Alias: Sortie Grant
Occupation: Combat robot (insects and rat)
Marital Status: Single
Base of Operations: Air Mobile
Race: Unknown
Height: 2 meters **Weight:** 361.9 kg **Age:** Unknown
Eye Color: Unknown **Hair Color:** Unknown
Physical Abilities: In his armored form, the Fly Slayer can fly up to about 55 mph, and has a twin turbine slider combination alternative fan engine. The armor also affords two forearm variable caliber weapon pods. Each pod fires variable caliber chain guns, singly or automatically. The main pod contains a variable caliber recoilless cannon also with selectable firing speeds. All weapons are laser guided and triggered through mind-link.
Origin: In the year 2000 A.D. the Earth has been overrun by insects mutated due to toxic pollutants, the most vicious being intelligent, mutated house flies. Sortie Grant, as a young Special Forces sergeant, volunteered for the Fly Slayer Corps. After being forgetfully welded into his battle armor, Sortie set out for adventure and combat. But a freak solar storm [illegible] sends Sortie back in time to the year 1965. Suddenly, he realizes that now he can stop the flies before they even exist!

For instructions on submitting My Kind of Hero characters, see page [illegible] Art on page 38. Text shown here was [illegible] edited to fit.

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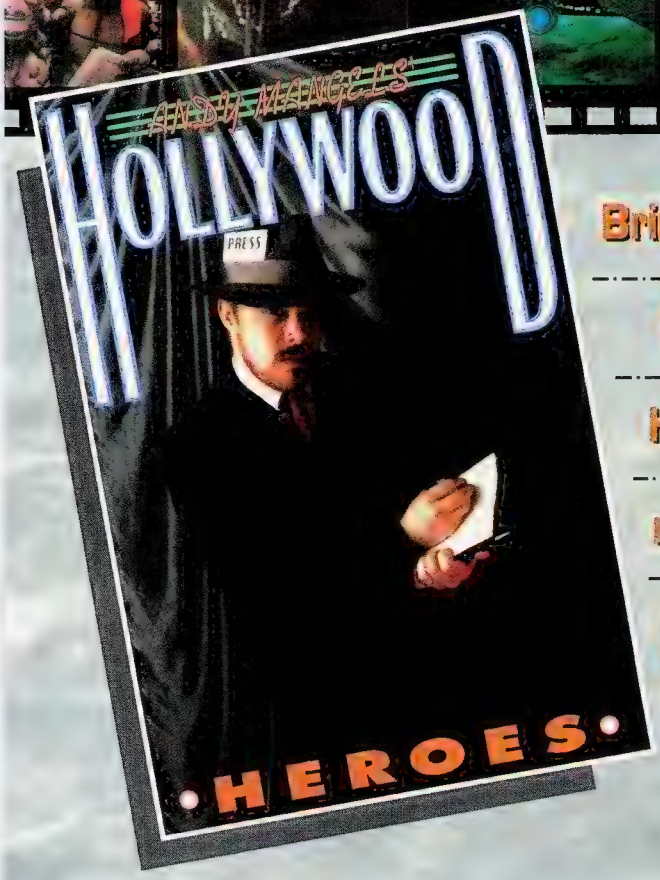

Bringing you the latest Hollywood news that you want to hear...

More exclusive news on Lorimar's new *Superman* series, word of which was rocketed to Earth here last month. ABC recently put in the order for a two-hour pilot film called *Lois and Clark: The New Adventures of Superman*. Deborah Joy-Levine (*Equal Justice*) not only wrote the pilot, but she's also co-producing the series. ABC has asked for "pilot plus six," meaning six more one-hour episodes are now being written if the show gets picked up for Fall airing!

As might be clear from the title, *Lois and Clark: The New Adventures Of Superman* will be a more relationship-oriented show than previous incarnations. Publicists say that it is heavy on realistic newsroom drama, almost a *Lou Grant* with a superhero (while insiders say it has a touch of *Moonlighting* as well). The stories do not reflect current continuity; Lois doesn't know Clark and Superman are one and the same, and they aren't engaged. Though Jimmy Olsen is in the series, viewers may be surprised at the new Perry White; he's black! Finally, while the producers wouldn't comment on future super villains, Lex Luthor is in the pilot script.

Lorimar is currently in pre-production on the pilot, with no casting or location information yet. They'll be filming the pilot in mid-March, so that it will be completed by May, just in time for ABC to announce its fall schedule. Insiders bet that if it doesn't fly as a fall series that it will go to mid-season replacement status.

For more information about Superman in all his TV and film incarnations, check out my special Hollywood Heroes column in the *Wizard Superman Special* in May!

What about superhero pilots? Well, you could try *The Resurrector*, an hour-long pilot written for Fox and Universal by *Batman*'s Sam Hamm. Or, there's always *Mantis*, a two-hour pilot for Fox and Universal that *Darkman*'s creator Sam Raimi has written and may direct. In it, a chemist who is crippled in the L.A. riots develops an exo-skeleton and a power pack that gives him super-human powers.

On the bad front, it appears Lorimar has dropped the *Daredevil* development deal with Fox, leaving comic's Man Without Fear back to the realm of the Men Without TV Shows.

HBO's *Tales From the Crypt* recently started filming its fifth season of 12 episodes. The stars keep coming in this award-winning horror anthology, and a few may surprise you. The first episode to be shot is "Death of Some Salesman", directed by Gil Adler. Tim Curry returns to his *Rocky Horror Picture Show* roots in a triple role as a man, his wife, and their daughter! Ed Begley Jr. and Yvonne DeCarlo also star. The second show, "Forever Ambergris", is directed by Gary Fledder, with singer Roger Daltey starring. *Tales From the Crypt* will haunt your airwaves this fall, possibly as early as August.

HBO is also working on a small-screen werewolf movie to air sometime this year. It's untitled at this point.

Vertigo's greenest hero, *Swamp Thing*, heads towards the end of his all-new adventures on USA Network this month. With airing order unknown at press time, April episodes include: "Swamp of Dreams," as the bog-man finds solace in dreams of the humanity he once had; "Heart of the Mantis," in which Arcane romances a woman with the secret to eternal life; "Heart of Stone," in which the legendary Medusa arrives in Houma, and "Romancing Arcane," in which Arcane discovers a way to make synthetic emeralds. *Swamp Thing*'s final new episode on May 1 will be "That's A Wrap," which features cameos by most of the crew members on the show. USA Network has not decided whether to proceed

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to another season of adventures this fall.

Hope you didn't miss Harrison Ford's cameo appearance as the 50ish Indiana Jones on the mid-season opener of *Young Indiana* on March 13. ABC was trying to pull the series from the ratings dump with a two-hour film, and Ford was brought in, supposedly as a one-time stunt. They've now scheduled the series in the dead-dog position of Saturdays at 9pm, in what is seen as a deathwish move. Watch for Max von Sydow (Ming the Merciless in *Flash Gordon*) to guest-star as Sigmund Freud in one upcoming episode.

MCA and the Canadian company Atlantis are developing William Shatner's *Tekwar* series as an hour-long weekly syndicated series for this fall. Shatner will be involved in the series, most likely directing.

My Paramount spies tell me there's good news for the future of *Star Trek: The Next Generation*. Paramount is busy signing the regulars up for a seventh season of the hit show. But what about the star's hopes for more money or freedom? It seems that the *Enterprise* crew was told that if they wanted to be in the new *ST: TNG* film, to start production sometime this year, they had to continue on with the series! Rick Berman will be writing and co-execute producing the *ST:TNG* film, the first in a planned franchise. Publicists won't confirm or deny this, only saying that negotiations are ongoing.

And what will happen when this *Enterprise* crew is shuttled off to filmdom? Word is that Paramount will replace the crew with yet another new *Enterprise* crew.

Meanwhile, *Star Trek: Deep Space Nine* is doing gangbusters in the ratings game. Unfortunately, while the characters are interesting, and the personality conflict refreshing, my take on the series is that I'm not too distressed if I have to wait a few days or weeks to watch the videos. So far the series has lacked a lot of excitement; after the boringly padded opener, it hasn't quite taken off from the string block.

With nine *Star Trek: Deep Space Nine* episodes in the can, part of March and all of April will be reruns. The season's twenty episodes are being paced out slowly.

Stephen King's The Tommyknockers, a four-hour mini-series, will air on ABC on May 2 and 3. Directed by Britain's John Power (*Charles & Diana: Unhappily Ever After*) who replaced Lewis Teague, the film is scripted by Larry Cohen. *L.A. Law*'s Jimmy Smits plays alcoholic poet Gard Anderson and Marg Helgenberger (*China Beach*) plays children's writer Bobbi Anderson, both of whom must battle the weird force emanating from an object buried deep in the woods.

I've got another Hollywood Heroes scoop! *Stephen King's The Stand*, scripted by King himself for an eight-hour mini-series on ABC, is filming as of February 16! Mick Garris, who also directed King's *Sleepwalkers*, is doing the duties on the five-month shoot in Utah. *The Stand*, will air in early 1994, most likely during February or May sweep weeks.

"But who's in *The Stand*?", cry millions of fans? You read it here first! Jamey Sheridan (*Shannon's Deal*) is the satanic Randall Flagg, while Ruby Dee is the angelic Mother Abigail. The rest of the cast is peppered with familiar names as well: Gary Sinise (*Of Mice and Men*) is Stu Redman, Molly Ringwald is Frannie Goldsmith, Rob Lowe is Nick Andros, Diane Lane (*Streets of Fire*) is Julie, Laura San Giacomo (*sex, lies, and videotape*) is Nadine, sometimes comic book scribe Miguel Ferrer is Lloyd, Matt Frewer (*Shaky Ground*) is Trashcan Man, Ray Walston (*Picket Fences*) is Glen Bateman, Corey Nemec (*Parker Lewis*) is Harold, and Moses Gunn is Judge Ferris. More than 125 other speaking roles fill out this epic story, with more big names due to appear in the mini-series. We'll keep you updated as the shoot progresses.

ANIMATED TV NEWS

Fox's *X-Men* is a go for a second season. Fox is negotiating for 11 to 13 new episodes, though the deal is still being talked out. Larry Houston will return to work on the show, though partner Will Meugniot is doing *Exo-Squad* instead. This year's *X-Men* story editor, Eric Lewald, will also return. What's coming up? The producers are talking about bringing in some of the new Marvel characters, and they're discussing story arcs now. "We want to keep evolving the show, and the characters," said Houston. Archangel will be brought into the team, and now that he's out of prison, the Beast will be a more integral part of the show. With this season's Wolverine vs. Sabretooth battle getting the best ratings yet, you can probably expect some more scraps heading your way.

Oscar photo courtesy Touchstone Films 1991

Tim Curry returns to his roots in *Tales From the Crypt*.

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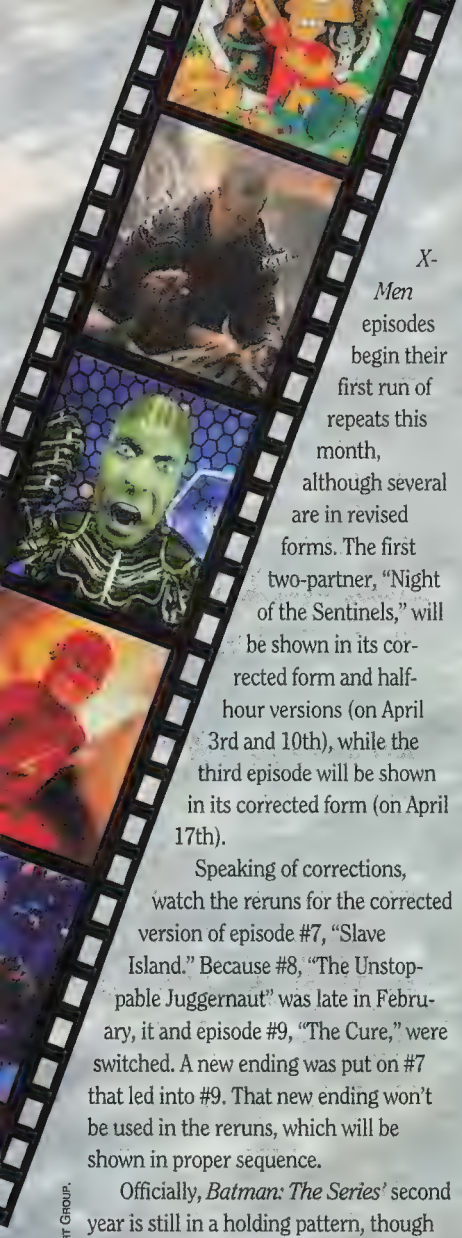

X-Men episodes begin their first run of repeats this month, although several are in revised forms. The first two-partner, "Night of the Sentinels," will be shown in its corrected form and half-hour versions (on April 3rd and 10th), while the third episode will be shown in its corrected form (on April 17th).

Speaking of corrections, watch the reruns for the corrected version of episode #7, "Slave Island." Because #8, "The Unstoppable Juggernaut" was late in February, it and episode #9, "The Cure," were switched. A new ending was put on #7 that led into #9. That new ending won't be used in the reruns, which will be shown in proper sequence.

Officially, *Batman: The Series'* second year is still in a holding pattern, though all involved are hopeful that it will return. Similarly, both the *Catwoman* and *Robin* spin-off shows are in stasis.

After a February sweeps month that didn't quite herald all the new episodes it was supposed to, Fox has an all-rerun March and April. The prime-time *Batman* episodes are planned to end on March 14, so unless the contract is renewed, any new shows will be on the afternoon version. May sweeps will bring the final nine *Batman* episodes, including Rha's Al Ghul and Talia in the two-part "The Demon's Quest," Clayface in "Mudslide," Maxie Zeus in "Fire From Olympus," Batgirl in the two-part "Shadow of the Bat," "Paging the Crime Doctor," "Read My Lips," and "The Worry Men."

Work is proceeding apace on the 70-90 minute *Batman: TS* film, "Masks". The story is very serious, spotlighting the Joker and a mysterious woman from Batman's past. *Batman: TS* "Masks" will be released on video this Christmas.

No news on Fox's in-development series based on Eternity's *Dinosaurs For Hire*, planned for a Saturday time slot this fall.

FEATURE FILMS

The biggest news of the month is the teaming of Steven Spielberg and Rob Liefeld on a big-budget Universal film. Liefeld will develop, design, and produce *Doom's IV*, a SF superhero adventure with elements of genetic engineering and ecological collapse. *Doom's IV* will also be a comic book later this year, and the first issue may be written by Spielberg himself! No news on whether or not Spielberg will direct the film, but you'll hear as soon as we do!

Rob's not the only Imageer with his toes in the door at Hollywood. Jim Lee is talking with some big name stars about a project, while a *Spawn* movie is rumored to be in development as well!

Comic writer Cary Bates has written and revised the script for *Superman: The New Movie* which may start production this spring. The story pits a shrunken Superman's battle against a new/old version of Brainiac. Some of the story elements may reflect current *Superman* comic continuity. The entire *Superman* cast of the past may be replaced, but this hasn't been decided yet. The film's budget is $35-40 million, which could pay for a lot of special effects.

Superman: The New Movie is the next film on the Salkind slate, as evidenced by their secretary's phone greeting – –"Great Krypton Productions," she chirped when I called recently. With announcements of cast and director expected by the end of March, production is to start this summer, for a mid-1994 release.

A producer is shopping Hero Comics' *Captain Thunder & Blue Bolt* around studios for a feature film, though no one has bitten yet.

New Line's *Jason Goes To Hell: The Final Friday*, the last *Friday the 13th* / Jason Vorhees film has been pulled for its initial release date in both theaters and comic book stores. Originally to debut in March, the movie's been pushed back to Friday, August 13th. As if that weren't coincidence enough, that's exactly thirteen years to the day since the fist film was released!

On New Line Cinema's 1993-94 film schedule are several genre movies. *Man's Best Friend*, with Ally Sheedy, Lance Henricksen, and a killer cyborg dog (due September 17th); *In The Mouth Of Madness*, directed by John Carpenter, concerns a horror writer who holds the key to the world's salvation; *So Help Me God*, written by Larry Cohen, where a possessed man is put on trial; Dark Horse's *The Mask* will be directed by Chuck Russell from Mike Werb's script.

New Line also announced a new *Nightmare On Elm Street* film to be shot this year for a 1994 release. But wasn't Freddy dead? He is, but returning creator Wes Craven should be able to pull more

First glimpse of the low-budget, great-looking (here anyway) Fantastic Four movie

Fantastic Four © & ™ 1993 Marvel Entertainment Group. Photo courtesy Concord New Horizons Export Group.

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Doctor Doom looking a helluva lot better than anyone imagined in a live action movie.

Dr. Doom © & ™ 1993 Marvel Entertainment Group, Photo courtesy Concord New Horizons Export Group.

"If that ball comes in my yard, I'm keepin' it" The Jeweler, F.F.'s latest thorn.

The Jeweler © & ™ 1993 Marvel Entertainment Group, Photo courtesy Concord New Horizons Export Group.

than a few surprises out of this one. He'll both write and direct the seventh Freddy film.

No news on Universal's long awaited *The Shadow* film, now set to star Alec Baldwin as the laughing crimebuster. Russell Mulcahey (*Highlander*) will direct the film from David Keopp's script.

Stephen King's The Dark Half, a semi-autobiographical story starring Timothy Hutton, will finally be released on April 23, years after it was finished. Watch for it. It's supposed to be one of the "good" King films.

Savoy Pictures has announced their 1993 film slate, and its got Marvel's Sorcerer Supreme on it. You'll recall that I've reported Wes Craven as the director of the upcoming *Dr. Strange* film, and he's to start work on it soon. According to their publicist, a treatment is being prepared for the script, and no pre-production slate has been set.

While Richard Donner's *Anne Rice's The Witching Hour* was put on hold last month, another project of Rice's is going ahead. *Interview With A Vampire* is to begin filming shortly (contractually before May), directed by Neil Jordan (*The Crying Game*). This Geffen Production is slated to star Brad Pitt (*Cool World*) as Louis, and negotiations are underway for Daniel Day Lewis to play Lestat!

The second ooky-kinda-kooky monster family film is now called *Addams Family Values*. Written by playwright Paul Rudnick, the satirical film is due on November 19, reuniting the original film cast.

Bob Evans has begun work on *The Saint*, complete with a cameo role by original star Roger Moore.

A once-in-production film has returned with the best title for a low-budgeter I've ever seen: *Night of the Day of the Dawn of the Son of the Bride of the Return of the Revenge of the Terror of the Attack of the Evil, Mutant, Hellbound, Zombified, Flesh Eating Sub Humanoid Living Dead Part 4*. It's sup-

MAKING TURTLES TALK

Last issue, I started giving you an exclusive backstage tour of the production on *Teenage Mutant Ninja Turtles III* (which has now dropped all of its various subtitles: *A Feudal Fable, The Sacred Scroll Of Death*, and *Back in Time*). Filming in Astoria, Oregon, the crew was set up in an abandoned military base, with sets and shops in airplane hangars.

The Turtles were built for this film by All Effects Company, a robotics specialist force from Hollywood. Eric Allard is the President of the company, and on *Turtles III*, he worked with Rick Stratton to create the Turtles anew. Unable to use the costumes or designs from the two earlier films, all effects had to match the characters closely, while trying to improve the movements. Allard found making the new Turtles creatively difficult. "We had to join our skills together and match the characters to what was done before," he says, "without using Jim Henson's designs. We used more advanced technology to make their movements clearer and more refined."

Allard and Stratton had plenty of experience to work from. The two of them have worked individually, or together, on such films as *Ghostbusters, Black Hole, Short Circuit I & 2, FX2, Star Trek I & 6, Wonder Woman*, and *AlienNation*!

The Turtles have several suits; the "Hero" Turtles have the motors in the head, and their shell hides the battery pack; the "Stunt" Turtles have no motors, and are used for falling or riding scenes; the "Kung Fu" Turtles also have no motors, and are used in the fight scenes. The suits are already deteriorating by the time they come to the set, and each must be washed after use and hung in plastic. With eight suits per Turtle, two are ready to wear, two are being worn, two are in for repair, and two are drying! There are 72 complete Turtle suits, and 25 animatronic heads!

The mechanical system has a multiple radio frequency unit (3 per puppeteer, 2 per Turtle), which is more mechanically reliable than past designs. Having eliminated most radio interference has allowed the All Effects men to go "beyond cable control and into radio-controlled telemetry." Stratton explains that this is good for the production "because it means there are less people to deal with, and you get an improved performance."

Splinter, the rat leader of the Turtles, is the only character that is still cable-controlled. The five-foot rat has cabled hands and arms, operated from the sides, a remote control face, and a puppet-like neck and head. With servos everywhere underneath the fake fur, Splinter can be as expressive as any human actor.

"Doing *Turtles III* has been a challenge," admits Allard. "Getting everything done on time with the short schedule, and getting things in on budget, have all been difficult. However, we have some of the best creature-controllers in Hollywood, and it's going to show up on the screen!"

posed to be filming now in North Carolina, written, produced, and directed by James Riffel.

As you can see from these first-released color photos from the upcoming *Fantastic Four* movie, my spies were right when they told me that even thought this is a low-budget film they're getting the most bang for their buck. The Thing and Dr. Doom prosthetics by Optic Nerves are fantastic, and should please every *Fantastic Four* fan. Stuntman Carl Ciarfilio plays the Thing, while Joseph Culp (Robert Culp's son) is Dr. Vincent Von Doom.

Leading a group of sewer misfits is The Jeweler (changed from The Mole Man), played under great makeup by Ian Trigger; he's assisted by Chuck Butto as Weasel. For those who've missed our earlier updates on the leads, Alex Hyde-White (son of *Buck Roger*'s Wilfred Hyde-White) is Reed Richards, Rebecca Staab (*Bob* and the new *Dark Shadows*) is Sue Storm, and Michael Bailey Smith (an ex-Dallas Cowboy) is Ben Grimm and Jay Underwood (*The Boy Who Could Fly*) is Johnny Storm.

Fantastic Four is in post-production as you read this, directed by Oley Sasone (*Blood Fist 3*), from a script by Craig Nevius (*Happy Together*). Producer Roger Corman hopes to have the film in theaters this fall. Next issue we'll show you more photos of the heroes in costume!

Jim O'Barr's moody *The Crow* is said to be startlingly faithful to the comic series. Now filming in Los Angeles with Brandon Lee (son of Bruce Lee) playing the title character, *The Crow* is directed by Alex Proyas from a script by shock meister David Schow and John Shirley, for Paramount.

"Well, we could go get a pizza"
Reed Richards, Ben Grimm and Vincent Von Doom in happier days

Look for the following genre film premieres: the Sharon Stone horror film, Silver (May 21) Universal's huge *Jurassic Park* film (June 11), and Arnold Schwarzennegger's *Last Action Hero* (June 18).

VIDEO, THEATER, & MUSIC

Tales From The Crypt is marked not only by its distinctive Danny Elfman score, but by its use of original scores in each episode. Giant has released a *Tales of The Crypt* soundtrack on CD and tape, featuring some great mood music by Elfman, Ry Cooder, Jan Hammer, Steve Bartek, and Jimmy Web. It also features a rap song performed by the Cryptkeeper, called "The Crypt Jam." With the exception of that last track, this is good music to read your latest Vertigo comics by.

The Sci-Fi Channel will be releasing home videos beginning in mid-March. The first release will be a two-video *Dr. Who* set, called "The Baker Years Commemorative Set." An entire line of videos will follow later this year.

Thus the sun sets on yet another episode of Hollywood Heroes, the most complete news column sci fi/fantasy/super-hero/horror news column on the planet. Be back here next month for more exclusive news, exciting reviews, and special surprises. We'll see you then, right here at Hollywood Heroes!

It's all fun and games until someones head is ripped off. Rick Stratton holds Raf's head as Splinter and Eric Allard (owner of All Effects) gawk at the uneasy sight.

Reed Richards, Ben Grimm & Vincent Von Doom © & ™ 1993 Marvel Entertainment Group, Photo courtesy Concord New Horizons Export Group.

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WRITING AT THE EDGE

PHOTO: AL ORTEGA

By David Quinn

Well, I've got something I've been looking forward to dropping on you, not so much an announcement as a full-body sigh of relief. The first draft of the *Faust* film is off this desk. It's outta here! Papa's Still Got a Brand New Bag! Pardon my ejaculatory exclamation; it's taken me four months to steal four weeks at the keyboard to transform what I used to call *Faust: The Garbage Draft* to something I'll let Hollywood's Endless Meeting Zone call *Faust: Draft One.*

Of course, as I shipped it, there wasn't a scene, there wasn't a page I didn't want to get back into, at least to polish. But writing—unless we're talking about writing done purely for oneself—is also about letting it go.

Even knowing that I'll get back in there, I have to let it go to co-creator Tim Vigil and the production team. Vigil's notes, and eventually his designs and storyboards, need to be as fully interwoven with my work as our collaboration on the comic, or we know this just won't be *Faust*. We've both been promising since we first started getting offers: We're doing everything we can to keep the *Faust* film from becoming a joke. You've seen my cheeky smirk in Wizard glossy...you haven't caught my pit bull mode. Do I hear, "It ain't over yet?"

You know the old line, "I don't enjoy writing, I enjoy having written". Sometimes that's true. Truth is, I was dying to let this one go, but the scripting just felt...infinite. Endless. I'd get one scene to flow, but hearing the wailing anguish of another one on fire would distract me. Also, since this was my second screenplay, I suffered a neophyte's over-anxiousness to over-clarify, "idiot-proofing" the plot.

Eventually I just got to playwriting roots, got over trepidations with handling a hundred scenes at once, and just did it a scene or three at a time. Thankfully, my collaborators have promised to let me come back to the pure exposition scenes later. Sounds easy to me now, but I was dying a few weeks ago.

See, what I'm after is a live-action translation of *Love of the Damned* to film. Think the ticket-buying public wants a butt-breaking epic longer than *Malcolm X meets Gandhi Downtown*...like at Tara? (Not implying historical weight, friend, just hours in your seat.) In the interest of saving me long hours staring at the word processor, my next screenplay might be an original—I had to keep forgetting all about the huge timespan of the graphic novel, literally, but still be true to it in detail and spirit. Scenes, even characters get combined...but I bet I didn't cut what you'd assume I'd cut.

And if it wasn't the big things, it was the little things. There was an opening scene—from the comic, almost literally—that our director believed was cluttering the entry into the story. But for me, it's the window through which we crash into *Faust*'s world, Manhattan-as-Hell, its very specific slice-of-life cast, and especially it's darkly irreverent eye on our culture, our heroes, our taboos. You know, it's humor. (Non-readers scared away by the surface won't know what the hell I'm talking about, but you know what I mean by humor, don't you?)

For me, without that scene, the animal had not only no bite, but no backbone! Here's what I learned.. I couldn't get to page three sacrificing that "unnecessary" opener: Leave it in. We'll take a meeting and (take a meeting later). So I wrote the thing on borrowed time from comics scripting, carrying it with me to conventions, dreaming about it while handling other work, getting behind in just about everything but my taxes, thank you, IRS, and I got it off to California. And collapsed in an Alka-Seltzer cold medicine haze, my body finally acknowledging that mega-bug that blasted everyone who crammed themselves into January's New York con.

The second most frequently asked *Faust* film question, right behind, "When?" is, "How are you going to do *that* as a movie?" With furrowed brow and emotional voice-tilt, the questioner exposes that "that" means graphic violent sexual material that's essential to both character and story.

It's been a while since anyone in comics has hidden behind the knee-jerk reflexes, "gratuitous," but now that the story's edging into other media, we're waiting. I have to call it a reflex, for "response" implies thought. "Gratuitous," which means, literally, "free, "has been abused to denote "unnecessary," and connote "too much." The world's lost meaning. I overdub it, substituting "more than I'd like to see right now:

for the G-word. Isn't that what they are really spewing"?

To answer "how?," I usually say: "Same story, different camera." No space here to analyze our hypocritical rating system—check out Stephen King's piece in 1991's *Gauntlet,* a brave and educational anti-censorship forum that deserves your support—but *Faust* seems one of those independently produced features facing a menu of ratings for a menu of cuttings. I'll order NC-17, but you're welcome to an "R of the day." Wasn't *A Clockwork Orange*—which happened to be withdrawn from release by its creators in its own country—rated X upon arrival? And I saw that one in school. While I've got all this breathing room this month, I'll mention a few other odd little edges. One's a darker place than *Faust* I inhabited last year, to write, and am now re-entering as I see the art breakdowns returning to me from the cool hand of Gil (*Fast Forward*) Ashby via Tundra Publishing.

I say a darker place because we may want to believe that what we are seeing is a fantasy, but it's grounded in something real...something we can't forget. The horror of the mundane can, at times, choke you with a deeper fear than all the Halloween costumes that make up the genre.

Michelle is a dancer/choreographer. Her chosen form of expression brings her few measurable rewards, but is vital to her identity. Her friend Janine wishes her work wasn't so "offensive," but she won't censor herself. "There's no safety possible," the dancer believes, "Without an element of risk." Sound familiar?

Identity is what's at stake. What begins like a farce turns the choreographer's deepest, life-denying fears into nightmares...nightmares that dance around her, threatening to obliterate her. She's visited at her new dance studio. Not that these visitors are monsters, far from it—they are decent, soft-spoken, respectable-looking people. The last thing they would want to do would be to offend anyone. A soft, subtly threatening Parcel Service Man, two auditioning dancers—or are they torturers?—Ms. Werner and Ms. Goode, an overwhelmingly expressive loving "husband," Russel Floode, and, what Michelle loves and fears the most...a four year old "daughter", Emily.

They gently, then not so gently, assert themselves into Michelle's life, forcing her to admit that she isn't "gratuitously' rude Michelle after all, but a decent woman who wouldn't embarrass or challenge anybody—Teresa Floode, housewife and mother.

Michelle, who tries to shock her friend by toying with the idea of decorating her studio with "a wreath of razor blades," sees the world as one great fascist plot—straight out of the mostly vague, but sometimes very specific memories handed down to her from her parents.. who were survivors of the Holocaust. She is holding a secret holocaust of her own, a paradox of self that's keeping her surviving, but hardly living. Tonight's horrors—in five black-and-white chapters—force her to deal with it. Oh yeah, the book's called *I am the Public*. Because you are.

If my non-stop psychodrama an' politics gets too heavy, you're welcome to jump back into the cozy safety of the urban gothic. Like the haunting John Bolton image that's giving your eyes a rest from my small print? That's all you can see—for now—of *Nightvision Intermezzo: Bette Noir*...but here's a story behind the story.

Even before Anne Rice, but especially since her sustained impact on fiction, I've known many Vampire Wannabes. From the college literary underground through the hardcore of New York Music to the never ending freakshow of comics fandom, they are, if you'll forgive the reference, Legion.

You know, "I'm an actor/stripper/comic shop owner/etc. (heard 'em all), but I'm really a vampire." Even my loan officer at the bank rolled her eyes dreamily when I mentioned *Nightvision*—it isn't even a vampire book, though the confusion is common.

It's one of those mad, inescapable facts of life here: We need to know that there are vampires, not just to have sexy, scary monsters but I believe, to have the hope, the salvation they've come to represent! So, you see this painting on an Atomeka/Rebel book next summer, take a look at the tale within. You know someone like Bette Noir. The alternative is reality...and that's really scary. ☆

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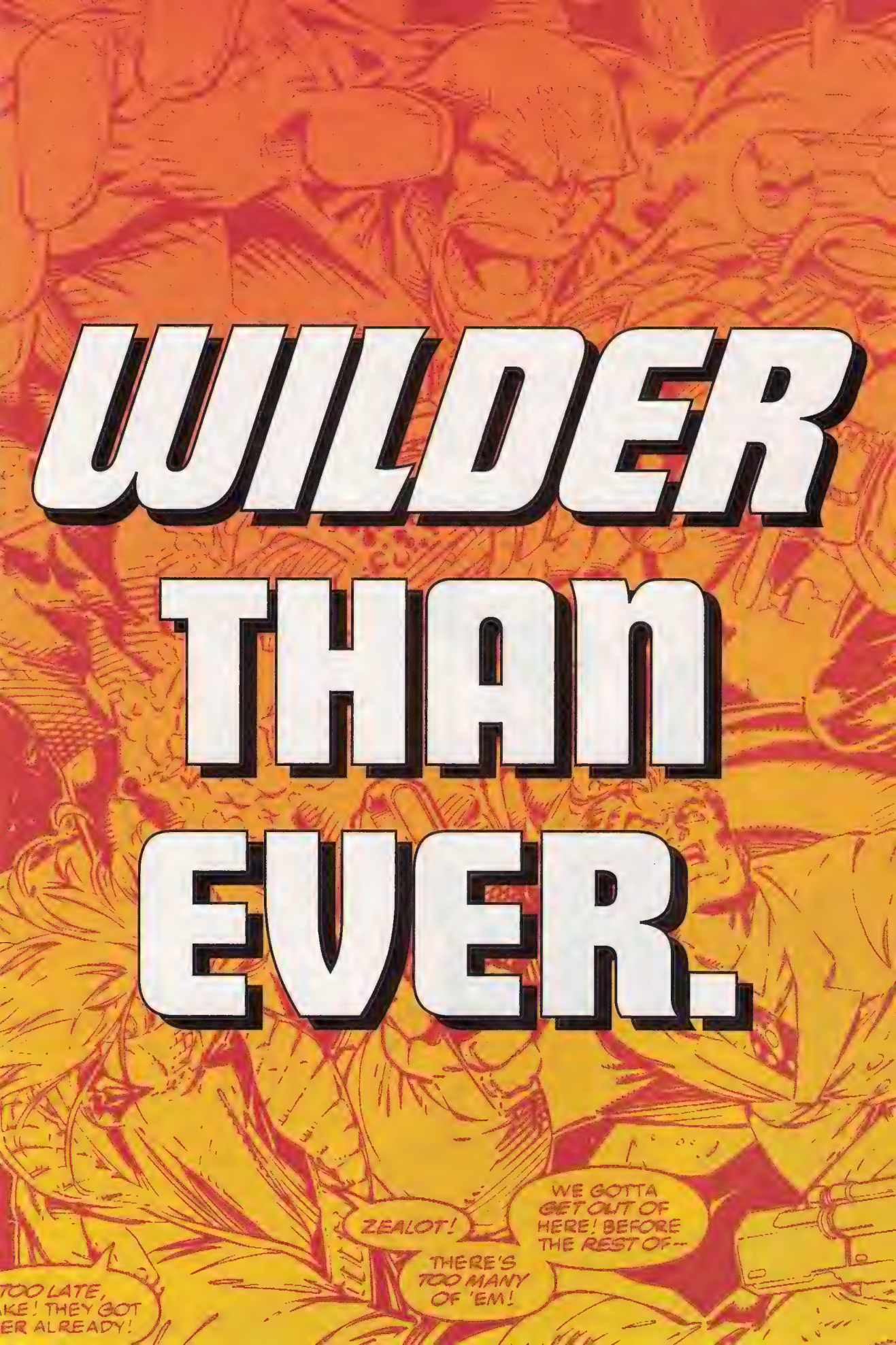
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Jae Lee:

By Patrick Daniel O'Neill

When Jae Lee took over the art chores on Marvel Comics' Namor, the Sub-Mariner from veteran John Byrne, it might have been predicted that fans would be disappointed. After all, an unknown was stepping into the shoes of a long-time fan-fave.

But—in a reaction surprising to all but the Marvel staffers who were already touting Lee as the next "hot" artist—Jae Lee's art was well-received and has led to bigger and better assignments for the youthful penciler, including an upcoming stint on Spider-Man and a couple of impending Image projects.

No Relation

Ink your own stuff

Born in South Korea in 1972, Jae Lee came to the United States in 1974, with his family. He began his art studies at the Art Institute of Atlanta. "I dropped out after about four months." he explains, "because it was a commercial art school and that wasn't what I wanted to study at that time. I wanted to transfer to a better school, but at the time we didn't have the money—so I needed to get a job. On the insistence of a friend, in 1991 I went to New York to a comic-book convention, and I showed my portfolio around...and I got a job! I got sidetracked...because I've been doing this ever since."

Lee's first professional assignment was to finish up a Beast serial in *Marvel Comics Presents*, a break that probably got more attention because it appeared in the same issues as the Sam Kieth Wolverine story. "Rob Liefeld did the first two parts of the Beast serial, and I did the last six parts." Lee recalls. "After that, I went on to do *Namor*—I've been on that for about a year now." In the meantime, he filled in on *X-Factor* during the "X-cutioner's Song" crossover, and now he has latched onto some impressive Image assignments.

"Rob Liefeld called me up and asked me to do a pin-up...and that slowly evolved into a one-shot," Lee says. "I was excited about that...and then it turned into a limited series. That's how *Youngblood: Strike File* came about."

A four-issue mini-series, *Youngblood: Strike File* is designed as a place to spotlight the most popular members of Liefeld's government superteam. "The first three issues will feature Chapel in solo action, along with Diehard. Diehard will be written and drawn by Liefeld, and inked by George Perez: the Chapel piece will be written by Rob and drawn by me. The Chapel story is a prelude to upcoming issues of *Spawn*...where we reveal who killed Spawn," Lee notes.

Lee describes the mercurial Liefeld's plots as being not unlike the man himself. "Rob sent me a plot and it was very interesting. He has a lot of ideas and a lot of them are real exciting stuff. That reflects his personality, because he's always bouncing off the walls—and his plots show that. They're just full of energy."

Asked where his dark, almost geometric style comes from, Lee laughs, "It comes out of my soul." After a pause, he continues. "I'm just experimenting right now. I've been picking up different influences along the way. When I first started *Namor*, I was using a very design-oriented technique, probably because of my training as a commercial artist and design student. I was playing with geometric shapes, not a lot of detail—simple silhouettes and stuff. Then I got into Bill Sienkiewicz and Simon Bisley, when I started inking my own material. That's when you can really expand on the techniques you use in penciling and try to adapt them to the inking stage. When you ink your own stuff, you have total control over that. It's true, my stuff

has gotten a little too dark, perhaps—so much so that you really can't tell what's going on. Some of that has to do with the fact that I have to do this stuff really, really fast."

Fast, indeed. "I can range up to eight pages a day, pencils and inks," Lee says of his rate of production. "Ideally, I want to do a page a day. I've recently quit *Namor* and that relieves a lot of the monthly stress that I'm under. The projects I'm working on now all have long-term deadlines and hopefully that will let me turn out a page of my best work every day—working only an eight-hour day instead of 15 or 16 hours."

Lee admits that, so far, his influences are mostly within the comics community. "Regrettably, I haven't had much experience outside the comics field. If I had the time, I'd love to research other artists outside comics. Sad to say, most of my influences are from within comics. There's a tendency to be derogatory about people whose influences are only in comics, because it's felt that it's too generic. In my comics, in addition to Sienkiewicz and Bisley, there's a little Larry Stroman...and a lot of Mike Mignola. I'm trying to work a little Jae Lee in there, too." he chuckles.

"When I started drawing at 13, I did a dead ringer of John Byrne's stuff. It took me eight years to shake that. Now, I'm not trying to imitate anybody, I'm just trying to do what I like. And I really love Simon Bisley's work."

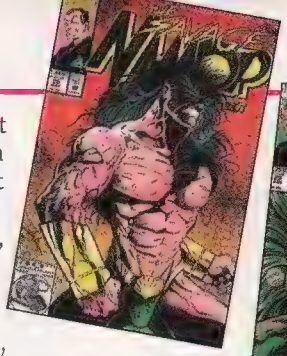
"Since Image is a company seemingly founded on the idea of the artist-writer, Lee says he'll probably be writing his own book at Image eventually. "I have an idea for the character...but everything's pretty vague right now. I'm shooting for a Christmas release, which is a nice long deadline."

But long deadlines can be a detriment, too, he admits. "I think the first issue of *Strike File* shows that. Rob and I started talking about it months ago. I've had the plot about three months...and I'm still in the middle of it. It's definitely my best work but, at the same time, it's very stagnant. The characters don't seem to be jumping off the page. They seem to have an overworked quality—too studied, too controlled. Whereas some of the *Namor* stuff I've done was done pretty fast—as little as four or five days—but there was a sense of satisfaction because I was able to do it fast and still be happy with the way it turned out. I think I definitely need a deadline to get my butt moving; otherwise I won't do it until the last minute," he laughs again.

In the meantime, Lee is also doing a three-issue *Wild C.A.T.s* mini-series, scheduled for May, a prelude to the *Wild C.A.T.s* ongoing series in June, spotlighting Grifter and Zealot in their life before the previous mini-series. He's also penciling three issues of *Spider-Man* with an Iron Fist team-up, designed to introduce Iron Fist to the wider Marvel audience in the 1900s. After that Iron Fist will move into his own series, written by Marc DeMatteis, with the first few issues also drawn by Lee.

Asked to sum up his hopes for the future, Lee responds, "In five years, I want the character I create for Image to be on its 64th issue, and there will already be two or three movies out and maybe a video game." ☆

ASKED WHERE HIS DARK, ALMOST GEOMETRIC STYLE COMES FROM, LEE LAUGHS, "IT COMES OUT OF MY SOUL."



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Wizard's contributing editor Patrick Daniel O'Neill and Image founder Rob Liefeld go at it again.

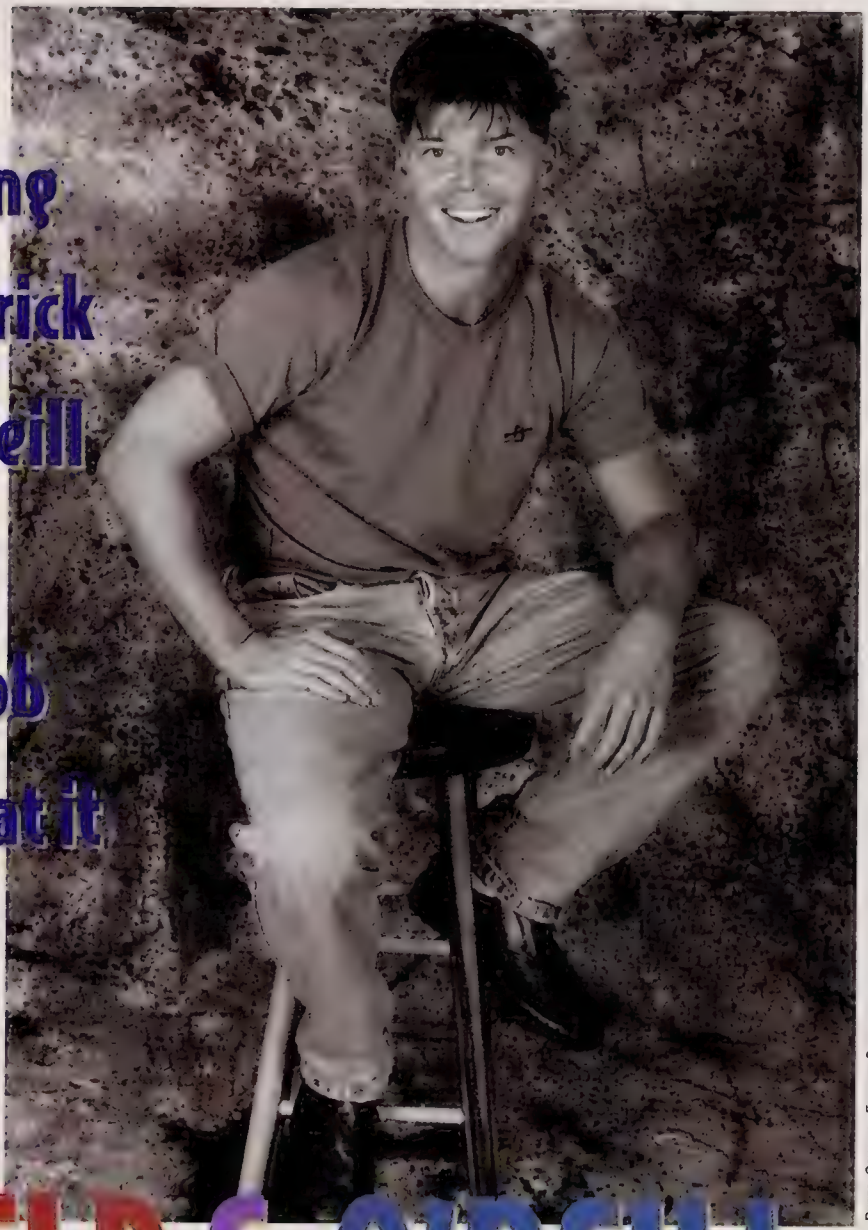


Photo Courtesy Extreme Studios

By
Patrick Daniel O'Neill

LIEFELD & O'NEILL:

WIZARD: Let's start by going over each of the titles in the Rob Liefeld stable within Image Comics.

Youngblood: Strike File. I take it this is the opportunity to do solo stories about each of the members?

ROB LIEFELD: The series will dwell on Diehard, Chapel, and Bedrock. Those are the primary characters.

W: Why those three?

RL: The bottom line is those are the characters we get the most fan mail on and the most interest in. Since #1, Diehard has appeared in two panels, but the fans want to see more of this guy. They want to see more of Chapel and Bedrock, too.

But I guess the phrase "by popular demand" explains why we chose those three to feature. On the flip side, there's a lot of meat to these characters, especially Chapel, and it gives me a chance to tie some stuff together and throw a spotlight on them.

W: Let's move on to *Bloodstrike*. The idea here is that the government needs an organization to keep an eye on all the super-powered people?

RL: Yeah. They're like a watchdog organization.

All the parts to the Youngblood family of books will be in place as of *Bloodstrike*. Battlestone is the leader of Brigade, and *Youngblood* #0 revealed that he was one of the early participants in the Youngblood program; in the Diehard story in *Strike File* #1, there's a project called Project : Born Again. The government uses dead shells, dead soldiers, dead mercenaries, and re-animates them to do their bidding. Bloodstrike is an entire army of dead guys. They're all zombified, which makes them pretty hard to take out.

Cabbot, the leader of the team, is Battlestone's brother. That gets us into the

"Blood Brothers" arc that will run through *Bloodstrike* and *Brigade*. It's about how the government wants Battlestone silenced; he's become too powerful, too much of a nuisance. And they send Bloodstrike to take him out. A lot of the groundwork was laid in *Youngblood* #0. There's a lot of stuff in that mini-series that as time goes on, people will say, "Oh, I didn't realize this meant that."

So *Bloodstrike* and *Brigade* both deal with this Project: Born Again, which will spill into *Spawn* as well.

W: Let me ask something that occurred to me as I read the information about *Bloodstrike*. Is Bloodstrike the official name of the group; its designation in government files?

RL: Yes.

W: Okay—then what kind of a government would give an organization a name like Bloodstrike?

RL: The same kind of government that takes out world leaders in the name of peace and prosperity; the same kind of government that uses government organizations to finance small wars in other countries...

W: It's not so much that it's a name that doesn't fit what the government does as it is...Well, when governments are doing things that are mean and nasty, they generally try to give them names that don't sound mean and nasty.

RL: I think you're missing something that's kind of obvious.

The government's public team is called Youngblood. And Bloodstrike—fueled with soldiers from Project: Born Again—was conceived as a watchdog for the Youngblood people.

You're seeing something like the fifth wave of Youngblood characters. We have a new president and a new administration in office and, come summertime and the new *Youngblood* ongoing series in the fall, there will be a new agenda and a new team. Basically, for 12 years the Republicans dictated the kind of team they wanted; now it's the Democrats' turn. Basically, the Youngbloods serve as a propaganda device for anybody who's in office. There are celebrities like this in real life, who can do no wrong, no matter what scrutiny they come under. They remain steadfastly popular. That's the Youngblood organization.

On the flip side, these are very powerful people who also have great influence because of their celebrity status. Bloodstrike seeks to keep an eye on these super-operatives. If one of them quits and goes off on his own—like Battlestone—it's their job to take them out. You'll never see Bloodstrike in a public forum. They're the silent group, the group that does things covertly.

Since day one, people have asked, "Why is Battlestone yellow?" Battlestone's yellow because dead bodies get yellow; disgusting things happen to dead bodies. Battlestone is basically a walking, talking zombie. So is the entire Bloodstrike outfit.

Battlestone doesn't care—if he looks that way, fine. That's the cards that we've dealt him. The other Bloodstrike members use makeup to hide the way they look.

Keith Giffen will come on as of #2 or #3 and take the whole book over, plotting and directing, I set it up: it's something I'm very anxious to do. Keith has a book called *Trencher* coming out that deals with a guy who revives lost souls; I sat down and explained *Bloodstrike* to him and he got very excited and—as is typical with Keith—a million ideas exploded out of his head.

W: I want to go back to your role on the series you created but are no longer actively producing.

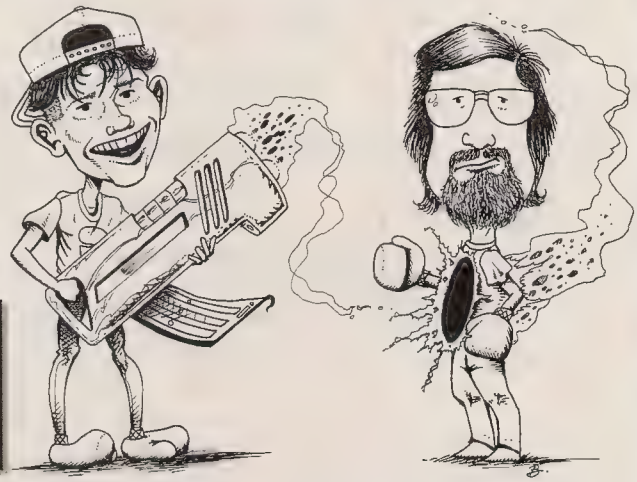
Let me move on now to *Brigade*—which will tie very tightly into *Bloodstrike*, obviously.

RL: This is kind of the Youngblood corner of the Image universe. Everybody has their own corner and you'll see the other books expand as well.

Battlestone was discharged from the Youngblood project (in *Youngblood* #0) for unacceptable behavior. They wanted him to go away quietly. Well, he's been anything but quiet and the government wants him taken care of.

Cain and Abel have nothing on Battlestone and Cabbot; these are not friendly brothers. Being on opposing sides is nothing new to either of them. A lot of Brigade members get wasted early on, which jumps up right back into Project: Born Again—because Battlestone knows full well that they don't have to stay dead. So he wants to be able to revive them, and at the same time he's being hunted by Bloodstrike. Some old friends come out of the woodwork, some alterations are made to existing Brigade characters through the confrontation.

Brigade's membership is trimmed down a little bit and more focused: Four or five members is it.



ROUND II

It occurred to me that, for instance, Magneto, Quicksilver and the Scarlet Witch are very important characters in the Marvel Universe. The FF, the Avengers, the X-Men—they all run through that door. These are lynch-pin characters. Battlestone is the same kind of figure; I'm trying to set up the same things. We're just a year old and we're not going away and we're making a lot of changes. The more people read and find out what's going on, the more interest they'll have.

I have to be honest: I hate first issues of anything. First years of anything—*New*

ILLUSTRATION BY BRIAN CUNNINGHAM

Mutants, X-Force, Youngblood—you have to introduce things, start from there and keep building. I learned last year that you have to have a starting point, you can't just jump into the middle. I think that's what we're doing this year—starting slowly and building. Project: Born Again will touch other books, outside the Youngblood family. It very logically fits into *Spawn*, but I can't give anything else away.

W: Let's move on to *Supreme*.

One of the things that hit me about *Supreme*—and excuse me if I get a little cynical here...

RL: Not you, Pat!

W: [Laughter] Hey, after all this time, it's easy to get cynical.

The marketing info for *Supreme* says, "More of the solid superhero action and adventure that fans have come to expect from this title." The first thing that occurred to me—so far fans have only seen one issue of this title, how much have they come to expect?

RL: You have to understand that wasn't for consumer eyes, it was for retailers.

Because of the lateness, we took steps months ago. *Supreme* was yanked from the schedule, by me. It was too late to do that for the other books: they were mini-series, *Supreme* wasn't. We didn't solicit it again until we had caught up. We're trying to get the stuff out on time, so there isn't a large gap between issues. It bugs the readers, it bugs us.

I don't know where along the line doing these comics became such an effort, but it has. There's a lot of pressure on us. I don't think any of the Image books, in terms of quality, has gone backwards. The second issues generally look better than the first. If we continue to go that route, we'll be successful—which means our books will have an audience.

Little did you know that you would ask that question and I would have such a great answer!

W: We'll go back and talk more about scheduling later on.

The next one I have here is *Prophet*.

RL: I yanked that. *Prophet* is on hold.

W: So it's not coming out in May. It's off the schedule.

RL: Right. It won't be rescheduled until the fall. I had the first issue ready to go, spent the Christmas holidays laying it out, getting it ready—and I realized I had to get my career back in gear.

What got me noticed in the first place was that I could do my books on time. I'm committed to doing that this year, and if that means taking my favorite book off schedule, then that's what will happen. Pulling *Prophet* may have been my first mature decision of the year.

W: Let me go back to the more general issues...starting with scheduling:

In *Wizard* #20, you said, "Beginning in March these books will not ship late."

RL: I've got *Youngblood: Strike File* pages in from Jae Lee that I have to script: I've got my penciled pages that I have to send to George Perez to ink. We're trying very hard to get these books out on time. That's a March book—as far as I'm concerned, that book's coming out in March.

> **Even people who absolutely hate our books acknowledge that the coloring is superior to most of the other books out there.**

One thing that sets our books apart is the production values—the coloring. Even people who absolutely hate our books acknowledge that the coloring is superior to most of the other books out there. Unfortunately, we can't seem to expand fast enough right now. We've got guys like Steve Oliff who have been very generous in fitting us into their schedules. The books look terrific—Steve is a genius. Lovern Kindzierski, who heads Digital Chameleon, is also looking to expand. These are two of the only people who do this kind of stuff...and as we expand we're gonna break ourselves unless we find some way to maintain these production values. I've bought several computers myself and I'm trying to get them manned by people who can do the computer separations.

If you want quality stuff, that takes a little more time, and that's something we've all learned the hard way. That's not an excuse for the books being late, but it's one of the things that slows things down a tad.

W: As we discussed all those books in the Liefeld/Youngblood corner of the Image universe, you talked about having to build slowly. As I look at the number of books you have announced in the first 12 months of Image's existence—and what I see announced for the spring of '93—it doesn't feel like a slow buildup. It seems that, instead of allowing *Youngblood* as a title to build and to create a storyline for Youngblood as an entity, you kept tagging on new titles that were connected to it, before there was any chance to develop a central core to what you were doing.

RL: That's a valid assessment.

In the next year, what do we have? The *Youngblood* mini-series has played itself out; the *Brigade* mini-series will have finished; *Supreme* is an ongoing series—actually. *Supreme* is not Youngblood-reliant, they just happened to appear in the first issue, We have *Youngblood: Strike File*, *Brigade* and *Bloodstrike* coming out. *Strikefile* is a four-issue mini-series with one storyline that leads directly into *Spawn* #11 and #12, the other story gives a lot of meat to two of the other characters. From there, we won't start *Youngblood* up again until the fall—a span of several months—and *Brigade* and *Bloodstrike* will continue. There will be three ongoing series and scattered mini-series.

Maybe it depends on the day you call me, Pat. On another day, I'd probably say to you; "Why don't we look at another company that just put out a team book and is putting out solo titles from that team every other month—and the book's on issue #37 and almost every single character in that title has a solo series scheduled."

W: I know the one you're talking about, and if I were interviewing somebody there, I would have made the same comment.

RL: We didn't spin Diehard or Chapel off into their own series. We're doing a mini-series that will have ten pages on each of these characters in each issue.

For the record, the *Youngblood* mini-series was a nightmare in the beginning. There were a lot of judgment calls on that book that could have gone better. I think the series wraps itself up very well; I'm very happy with the last issue and I think it sets a lot of groundwork. I think there are a lot of things in the series that are placed there that people aren't seeing.

People tend to dwell on all the negatives and none of the positives. The mail and the sales we got on *Youngblood* warranted another mini-series that dealt with these other characters. To me, the *Avengers* was always about Cap, Iron Man, Thor and the others on an adventure. Cap's solo book, Iron Man's solo book, Thor's solo book—they took care of their private lives. When all the various char-

acters on my team are together, they are Youngblood. The team book is about the team dynamics. Solo books for each of them would certainly help flesh them out.

I'd say the expansion has ended... and I'll say I don't think it was a quick expansion and you'll say it was. But it's over with, anyway. I'm imploding rather than exploding. I needed the other books to play off; if I had my way, *Youngblood, Brigade, Bloodstrike* would all be one long story that played off each other. Maybe someday I'll actually fulfill that vision, coordinating them that way. Put them all under the heading of "Image dirty government books."

I should be *feistier* with you today!

W: [Laughter] I haven't gotten to the really nasty questions yet, Rob—then you can be feisty!

RL: Okay, I'll try to get up for those.

W: On the books you've stepped away from—*Bloodstrike* when Keith Giffen takes over, *Brigade* where you're not writing and Eric Stephenson is—what is your relationship with the people who actually are producing those books? Did you lay out—if not a plotline—at least a bible for them to follow?

RL: Absolutely. I talked to Keith about *Bloodstrike*. He'll lay it out. Four or five years ago I always loved seeing that Keith laid out a book, because you knew you were going to get a solid effort. Any young penciler can work over his stuff with ease. But right now we have to get together and talk about our plans. For the first year, I have definite ideas and schematics.

W: Even if you don't take the credit in this situation, would you be credited as the plotter anywhere else?

RL: Not on *Bloodstrike*. On *Brigade*, I will probably continue to be credited as the plotter. Keith had such an enthusiasm when I told him about *Bloodstrike*, I decided to just let him have it. He'll be plotting that one.

I plotted the first and second issues of *Supreme*, but not the third. I come back to plotting #4-6, which is one story arc.

There's a *Youngblood Yearbook* coming out in May, I did not plot or write that; it's all Eric's.

W: But, as the copyright holder, as the creator, did you have to approve what they did?

RL: Eric wanted to take the characters to a new land, introduce a new bad guy. I said I like where this is going, I like that it opens a new door to the Image Universe. I oversee everything, it gets my yes or my no, my thumbs-up or thumbs-down. If anything I'm more of an editor on *Bloodstrike* and as an editor I'm saying, "Keith, tear it up! Go crazy!"

W: That's what I wanted to clarify. You're not credited as the editor, but that sounded like what your real function would be.

RL: Eric was hired as the editor on *Youngblood* with #3 and he will edit a lot of the books, except for *Brigade*, because he's writing that one. I'll probably oversee that one, although we just hired a guy to edit that one. When Image started and *Youngblood* came out, there was me and a couple of assistants. Now there's a full-time staff.

W: Now we get into something that fascinates me. As an editor for ten years, I'm having difficulty understanding part of the process here.

You are the creator. You created something and then hired somebody to be your editor. Here's my difficulty: What authority can your editor, who is your hired employee, possibly have to enforce his opinion, to make you accept it when he says, "Rob, that stinks"?

RL: I sat down with Eric two months ago and I said, "Eric. I worry too much about these books. I worry too much about the scheduling, the penciler, the inker, the colorist. You're hired on as the editor, you're being weaned and trained as to how the books are produced. You are being paid to sit on everybody."

I was very successful when I had an editor, when a guy like Bob Harras would call me up and rattle my nerves about a deadline. I told Eric that his authority includes me—I am to be sat on. I am to be needled. I am to be held to the same standards as everyone else working on these books...otherwise mine are not going to come out.

This isn't a situation where I've hired Eric as a mock editor, a joke title and he has no authority over me. The commitment to the books is what's at stake here; the commitment to getting these books out, I had to sit back and re-evaluate. When I had editors, I got my work out on time. When we broke from Marvel, I hated deadlines. Even if you do it badly, doing writing, penciling and inking on a book is a real chore. I went straight from *X-Force* to *Youngblood*.

Looking back and seeing that I was successful under an editor, I hired one. And if I don't get my books out on time, he has to answer to me. But so far, so good. If I got a call twice a day, it would rattle my nerves so much that I would know I had to get the work in.

If you want quality stuff, that takes a little more time... That's not an excuse for the books being late, but it's one of the things that slows things down a tad.

You're right—in terms of motivating factors, what are there? It comes down to respect and commitment, I think this last year was a time where, admittedly: "Wow! I don't work for Marvel anymore! I can put out comic books that look great and I can take more time on them!"

I think the more important question is how am I going to get these books on schedule, since I wasn't able to last year.

W: I understand that, but I think you missed what I was getting at...

RL: You asked what authority Eric had over me and I said plenty: I gave it to him.

W: Fine. But you've been talking about authority in terms of keeping you on schedule...and I'm talking about you as a writer or artist turning in work that the editor thinks is below par. To me, an editor does more than just make sure the stuff gets in and out of the office on time....

W & RL: [Laughter]

RL: It's all a collaborative effort. I don't sit in my little room and come up with all my stories and come out and say, "Aha! I've got it!" It's generally a collaborative effort where I sit and I bounce something off somebody and we map out a plan. Eric is very much guiding the ship.

I can go out and buy a boat, but I may not know how to run it. So I hire a captain. I own the ship, but I realize I didn't do a good job steering it, so I hired somebody to steer it.

W: Let me put it this way: If Eric said to you, "Gee, Rob, I don't think this works," or "Gee, Rob, I don't think this is your best work," or something like that, and you disagreed with him—as the creator and copyright holder, you are in a position to say, "Eric, you're wrong," and go ahead and do it the way you wanted to . Right?

RL: Absolutely. Yes, I could. That's the logical answer.

I think you're missing what I'm saying: That this is a career that I'm not about to give up, that I'm not going to walk away from. I've hired some people to help manage it and to help keep it on track.

W: While we're on the topic of hiring people in this kind of situation, I note that Image has also hired a publisher, Tony Lobito.

Was this a joint decision among all the people who make up Image?

RL: Yeah. That was not one guy going out and hiring somebody. That was an agreement voted on by everyone in Image. That's why he's the publisher.

W: Now, again, I come to the question of what exactly a publisher does in this situation.

RL: Pat, one of the reasons I love taking to you is that you're very cynical and you love to get in there and get down and dirty. But you're asking me questions that, in a printed interview-and you better print this—

W: I will.

RL: —with just printed words, it's very hard to answer this. This is not being filmed, people inject their own tenor of voice into these interviews.

The bottom line is we hired a publisher to facilitate our publishing needs. Can he get a book out of me if I don't want to get a book out? You'd be surprised. We built in a fining system, ways in which I will actually be penalized if my books don't come out on time, penalized if my books are too late, penalized if I don't stay within the guidelines we've set up.

People think of us as this brat pack. There are arguments made that we're just making gobs of money. I am motivated by having my comic-book work out there and having people enjoy it. That got away from me in the last year because I jumped into many things at once. It wasn't too many titles, it was too many chores on too many titles. I've steered myself away from that, focusing on doing more work on one title; I'm not going to do these 40-page magnum opuses that take 60, 70 days to finish; I'm going to get the books out on the stands monthly. That was the success of all our careers.

> **People think of us as this brat pack...just making gobs of money. I am motivated by having my comic-book work out there and having people enjoy it.**

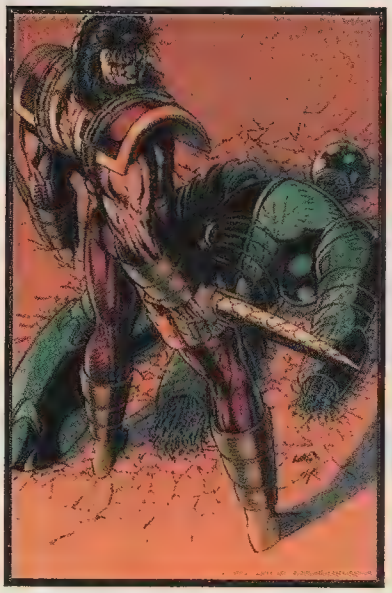
The publisher, the production manager, the promotions guy—name whatever job you like—we hired them to facilitate Image Comics' needs. General Motors has a board of directors that hires a president, a vice-president; if you're just going to hire a bunch of yes-men who aren't going to think for themselves or do their best for you, then you've wasted your money and your time.

We are doing everything absolutely backwards. The comics industry has never seen anything like this. We believe in what we're doing...and only time will tell. If we indeed fired the bosses and hired our own, it's a crazy system—I'll grant you that. But if it gets up and running, you better watch out.

W: This is the final set of questions to tie this all up.

I got a piece of information I did not initiate acquiring. Somebody else did some research, on his own, and passed it on to me, thinking I'd be interested—and I am.

Darker Image and the Image logo are copyrighted and trademarked to "Image Comics." Up until now, we've been told there is no "Image Comics" in the sense of any kind of company structure...which leads to the question of how can you copyright and trademark something to an entity that doesn't exist.



Well, someone did a trademark search and discovered that the name "Image Comics" and the logo are actually owned by you.

RL: That's correct.

W: Doesn't that mean, then, that you own Image Comics?

RL: No. We are in the process—and it takes a lot longer than anyone realizes—of copyrighting and trademarking everything to Image Comics as a group...to the core group of people who founded Image Comics. Image Comics was a name I trademarked two years ago, before what we know now as Image Comics came about. The other guys all agreed to go with Image Comics, the name I had already. It was actually a bank account I had at the time, because I was doing some limited-edition posters and stuff.

Presently, we're in the process of changing that to a position where everyone owns those trademarks. The seven guys who formed Image Comics are tight; we're like seven brothers. I've said this before—brothers don't always get along, they don't always agree, but they're brothers and there's a trust among all of them.

In terms of owning Image Comics, you said it yourself—I own nothing, I own an Image "i" that I designed, and the title of a company that has no value, at the time of this conversation. In the months to follow, that will all change. The seven founding members of Image will jointly own Image Comics and everything will be fine and dandy.

Anybody else we publish will essentially be licensing the Image trademark from us. And, to answer a question before it's asked, if we vote someone in—if they come to us with a project—the Image trademarks are basically just forwarded to them: There's no fee, no charge, nothing like that involved.

We have been true to every creator who has come to us—everyone's deal is fair, the best deal he's ever had.

We're out to change the industry, Pat. This industry's going to change even more—I'm going to be a stranger to it in the next few years. I'm positive of that. It's going forward. The comics industry is going to take the face of all the other entertainment industries—movies, TV—and it's going to benefit as they benefit and have all the downfalls as well. But the people who aren't ready to jump on the train and move with it are the ones who will get lost and left behind. ☆

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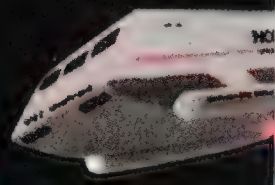


A HISTORY OF STAR TREK IN COMICS
BY PATRICK DANIEL O'NEILL

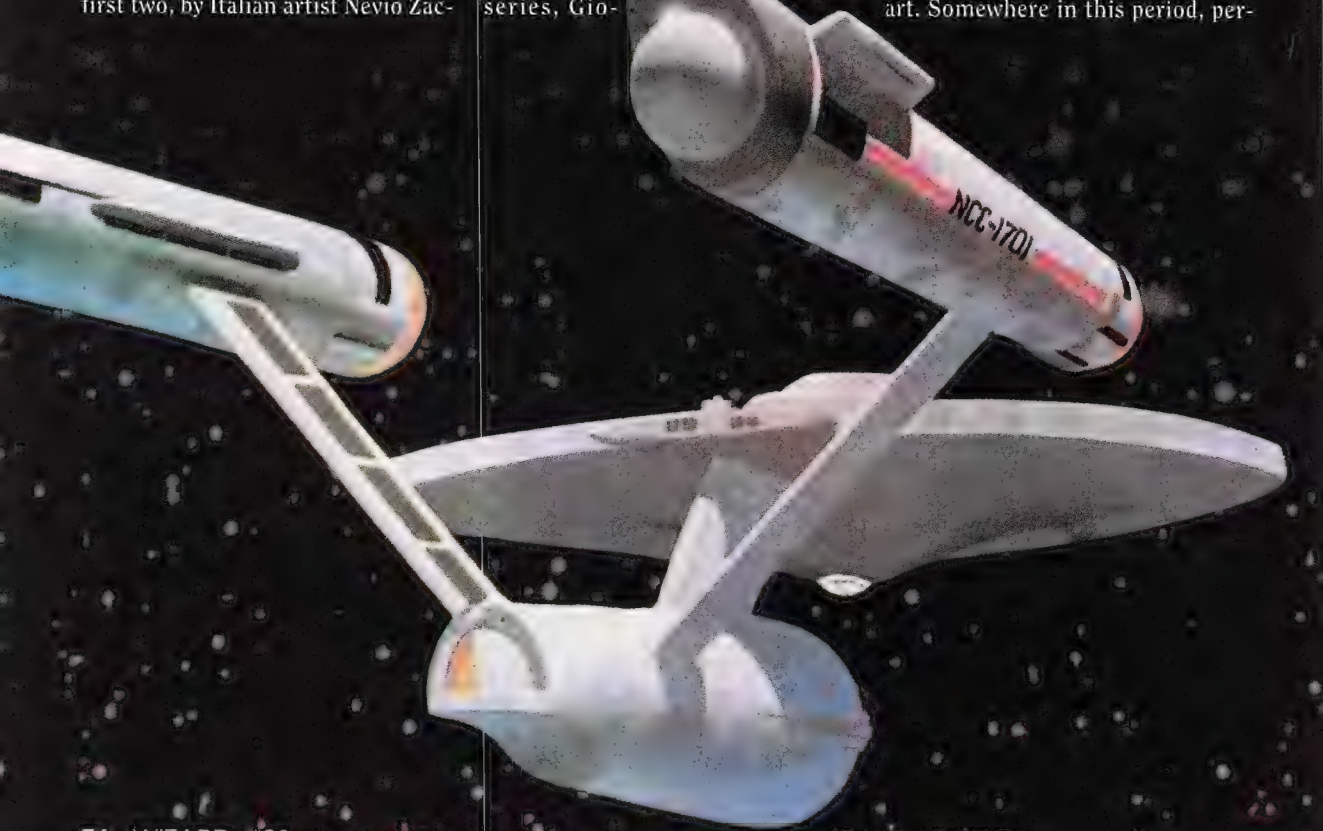
September 1966—a new television series premieres on NBC, with little fanfare. "Man Trap" is the first episode of *Star Trek*, and in high school and college cafeterias the next day, the adventures of Kirk, Spock, and McCoy and the crew of the U.S.S. *Enterprise* became the hot topic of conversation.

Six months later, the first issue of a *Star Trek* comic book made its appearance on the newsstands of America. Published quarterly by Gold Key Comics (the leader in TV tie-ins during the 1960s), the title was published out of the company's East Coast office in New York; the writer for the early issues was most likely Paul S. Newman and the art, for the first two, by Italian artist Nevio Zaccara. By the third issue, and for the next ten years, Alberto Gioletti and his studio (best known for *Turok, Son of Stone*) handled the art.

And therein lay a big problem—Gioletti was also located in Italy and, in 1967-68, *Star Trek* had never been seen in Europe. Gioletti probably never saw the show on television until the mid-1970s. And Paramount had precious little photo reference to supply the artist; after all, the show was only a few months old. For instance, Gioletti apparently had no photos of James Doohan as Comm. Montgomery Scott—so the image of Scotty changed from issue to issue.

In addition, never having seen the series, Gioletti had no notion of its conventions, thus the characters wore gunbelts with big police-style holsters for their weapons and backpacks whenever they went off ship. And those weapons, although called phasers, bore no resemblance to the trim devices of the TV show. Even worse, the exterior shots of the *Enterprise* often depicted it with rocket blasts firing from the rear of the engine nacelles.

Still, the growing cult following for *Star Trek* took what it could get...and this was it. The early issues, at least through #8, are still sought after, because they featured photo covers. As of #9, the covers switched to Gold Key's familiar fully painted art. Somewhere in this period, per-



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haps as early as #9, Len Wein (best known for work at both DC and Marvel) began scripting the series for about a year or so. Later, he would describe the problems he had in writing the comic. Gold Key's licensing contract gave them rights only to the basic concepts of the series and the likenesses of the continuing cast. His attempts to do stories involving characters such as Harry Mudd were rejected. On the other hand, he was able to supply Gioletti with better photo reference, so that the characters and sets became more like those on the show.

Of course, by this time (about 1970), the series had been canceled. Usually, based on past Gold Key practice, this would have meant quick cancellation of the comic book as well. But, as on TV, *Star Trek* in comics became more popular after it left the network. The book apparently sold well enough for Gold Key to not only renew the license for the property, but to up the publication schedule to bi-monthly with #19.

There's little difference visible in the Gold Key *Trek* comics throughout this period; they are well-crafted comic stories in the space opera vein, but not particularly "Trek-like". If the characters had other names and faces, no one would ever know it was *Star Trek*.

By 1975, with #29, the frequency was upped to eight times a year, largely through the ploy of using reprints of earlier issues twice a year. As of #38, there was an abrupt change in the art, as Al McWilliams—a comic-strip artist with a style reminiscent of a somewhat stiff Alex Raymond—took over the pencils and inks. It's probably at this time that former DC mainstays George Kashdan and Arnold Drake began writing the title as well, although that is not confirmed until #47, when Gold Key began printing credits. Surprisingly, these two veterans produce some of the most "Trek-like" material in the run.

But two years later, with #61 (dated March 1979), the series finally ended. Most probably, with the first *Star Trek* movie being worked on, Paramount decided it was time to lay the TV version to rest—and began planning for a new license after the movie was ready.

Six months later, that plan bore fruits as Marvel Comics published its adaptation of *Star Trek: The Motion Picture* in magazine format, then reprinted it as the first three issues of an ongoing, monthly *Star Trek* series.

If the writers and artists of the Gold Key series found the restrictions of that license difficult, then Marvel's ever-changing team were in adaptation hell. Writers such as Marv Wolfman, Mike W. Barr and Marty Pasko all struggled with a license that limited them only to characters and concepts that had appeared or been mentioned within *ST:TMP*; nothing from the TV series was available to them if it hadn't also come up in the movie. The art for the early issues was by Dave Cockrum and Klaus Janson. One of the most interesting issues, #15, was written by Pasko and pencilled and inked by Gil Kane. The result is reminiscent of Kane's work on DC's sci-fi comics of the 1950s and '60s, but it's not really *Star Trek*.

Marvel gave up the ghost with #18 (February 1982). With no further movies planned at the time and the problems of working with the restrictive contract, it was probably a wise move.

Exactly two years later, following the success of *Star Trek II: The Wrath of Khan*, DC acquired a license for the concept—and finally there was a ***real*** *Star Trek* comic book.

DC's license was the most free-

STAR TREK TIMETABLE

1966: STAR TREK PREMIERES. "MAN TRAP" IS FIRST EPISODE.
1967: GOLD KEY'S FIRST STAR TREK COMIC SERIES BEGINS. CANCELLED IN 1979 (61 ISSUES).
1969: STAR TREK IS CANCELLED (79 EPISODES). "TURNABOUT INTRUDER" IS LAST EPISODE.
1973: STAR TREK ANIMATED SERIES PREMIERES. "YESTERYEAR" IS FIRST EPISODE.
1974: STAR TREK ANIMATED SERIES IS CANCELLED (22 EPISODES). "THE COUNTER-CLOCK INCIDENT" IS LAST EPISODE.
1980: STAR TREK: THE MOTION PICTURE.
1980: MARVEL'S STAR TREK COMIC SERIES BEGINS. CANCELLED IN 1982 (18 ISSUES)
1982: STAR TREK II: THE WRATH OF KHAN.
1984: DC'S FIRST STAR TREK SERIES BEGINS. CANCELLED IN 1988 (56 ISSUES, 3 ANNUALS)
1984: STAR TREK III: THE SEARCH FOR SPOCK.
1986: STAR TREK IV: THE VOYAGE HOME.
1987: THE NEXT GENERATION PREMIERES. "ENCOUNTER AT FARPOINT" IS FIRST EPISODE
1988: DC'S NEXT GENERATION 6 ISSUE MINI-SERIES RELEASED
1989: STAR TREK V: THE FINAL FRONTIER.
1989: DC'S SECOND STAR TREK SERIES BEGINS (STILL GOING)
1989: DC'S NEXT GENERATION SERIES BEGINS (STILL GOING)
1991: STAR TREK VI: THE UNDISCOVERED COUNTRY.
JAN 1993: DEEP SPACE NINE PREMIERES. "EMISSARY" IS FIRST EPISODE.
AUG 1993: MALIBU GRAPHICS PREMIERES THE DEEP SPACE NINE COMIC BOOK.

wheeling of them all—any and all concepts for the TV series and the (then) two movies were open to be used and explored. And writer Mike W. Barr and artist Tom Sutton took immediate advantage of that freedom, offering a sequel to TV's "The Savage Curtain" in their first four-issue storyline.

Shortly thereafter, DC published a special issue, adapting the third *Trek* movie, *The Search for Spock*, utilizing the same creative personnel.

Other significant issues in this period include an eight-issue sequel to "Mirror, Mirror"(#9-16), and an issue written by Walter (Chekov) Koenig, with art by Dan Spiegle.

With the next issue, #20, longtime *Trek* fan Robert Greenberger took over the editorial reins from Marv Wolfman, and the series moved into high gear, presenting stories by Tony Isabella (a sequel to "Wolf in the Fold" in #22-23), and two by *Trek* novelist Diane Duane (#24 and 28). The second annual presented the end of the original five-year mission of the TV series, in a tale told by Barr and Dan Jurgens.

Len Wein returned to scripting chores (again for about a year), and got the opportunity to work with Curt Swan and Adam Kubert—and finally got to bring back Harry Mudd in #39 and 40. Mike Carlin contributed an excellent look at the aftermath to "The Apple" in #43-45.

But the height of *Star Trek* in comics was still to come. DC's 48th issue was the first written by Peter David— and for the next eight months, things were golden.

But in late 1988, as Paramount geared up for the premiere of *Star Trek: The Next Generation*, relations between the studio and DC broke down. After nearly a year of negotiations, the license was renewed, beginning with the publication of an adaptation of *Star Trek V* by the new creative team of David, James Fry, and Arne Starr, still under Greenberger's editorship.

The regular series began again, with a new #1, in October 1989. A few months before, a mini-series based on *The Next Generation* also appeared, written by Mike Carlin with art by Pablo Marcos and Carlos Garzon. The same art team, joined by *Trek* novelist Michael Jan Friedman, would start a regular monthly version of a *TNG* comic simultaneously with the first issue of the new "Classic Trek" comic.

And maybe it was the high profile of *TNG* that began the problems again between DC and Paramount. Suddenly Greenberger and David were informed that they could not use any of the characters from the brief animated version of *Star Trek* (although some of those characters—notably Arex and M'ress—had been regulars in the previous DC series) and that they could no longer create ongoing crew members who were unique to the comics.

This severely hampered David's ability to pursue the complicated, multi-issue plotlines that had made his version of *Star Trek* a fan favorite. He was even forced to abandon a comics-created character—Federation protocol officer, R.J. Blaise—in mid story-line. The spokespeople within Paramount's *Star Trek* production office even tried to limit storylines to two or three issues, rather than the six, seven and eight issues they had often covered in the past.

Eventually, despite excellent art from Fry and Gordon Purcell, David decided the hassles weren't worth it and resigned from the book after #15. He was replaced by *Trek* novelist Howard Weinstein, but not before writing another annual, presenting a story of Kirk's days at Starfleet Academy, with art chores shared by Fry and Swan, all inked by Starr. It's a wonderful look at a younger, more exuberant Jim Kirk. David also contributed four issues of the eight-issue *Modala Imperative* mini-series, the first "Classic Trek"/*Next Generation* crossover in any medium.

In the meantime, the *TNG* series continued, apparently without the same kind of problems, but including an annual co-written by and guest-starring TV's Q, John DeLancie.

Finally, Bob Greenberger's other duties at DC forced him to abandon editing *Star Trek* and a round robin of editors began, including Kim Yale and Alan Gold—although the creative teams have remained relatively stable.

And now, a new item is being added to the mix. Malibu Comics has acquired the rights to the new *Star Trek: Deep Space Nine*, and has announced a creative team of Mike Barr and Gordon Purcell to chronicle the adventures of Comm. Benjamin Sisko and his team. How this split of the *Trek* licenses will affect the future of the concept in comics remains to be seen.

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Dave Sim Redux

by Paul J. Grant

"Gee, didn't they just interview Dave Sim back in *Wizard* #17?" That's what you're all thinking now, right? Well, yeah—we did. But, because of an editorial computer glitch (*mea culpa*), some 1200 words were dropped out of the middle of that interview. And it was interesting stuff, too. So, we're presenting it here and now. Figure that this all fits in between the end of page 58 and the top of page 59 in *Wizard* #17. Now, on with the show.

—*Patrick Daniel O'Neill*

...At this point in the interview, Sim had just finished discussing how the changes in the marketplace for comics—including people who have "left" comics and come back—changed the nature of his storytelling, so that there would be more "access points" for readers...

WIZARD: Did people lose interest while "Jaka's Story" and "Melmoth" were running?

DAVE SIM: In a lot of ways. There's a cross-pollination between all of the novels, where each is an individual tapestry but ultimately they weave into a larger tapestry. I lost sight of the fact that no one sees it from the pilot's seat except me, and I understand now why there was such anguish. I expect that the audience, once "Mothers & Daughters" started, were nodding in unison, saying "Now I understand." This sort of universal cheer went up. "We thought he'd lost it, and now he's back." It's just a built-in problem with being the only one who can see the whole pattern as it's evolving. I want it to be full of surprises. I don't want to announce in the middle of "Melmoth," "Don't worry, he slices people up in issue 150, so everybody stand by."

WIZARD: Obviously, when you first sat down and said "I'll draw an aardvark," you didn't have a 300-chapter novel planned. At what point did you realize that "I'm in this for the long haul"?

SIM: It went in three stages. The first stage was just trying to do a comic book on a bi-monthly schedule, with the same type of character, the same type of format, because the rest of the independent market was very scattershot in its approach. I had always seen that as something that militated against being able to publish anything in the field, and I finally decided that either I do it the way I think it should be done or it's probably not going to get done. I figured I would put my money where my mouth was for three issues, and if it didn't go anywhere that's fine, then I would just go back and work for other guys and I'll shut up and do what the market will bear. The next stage was around issue 11 or 12, and there was enough money coming in, not that I was going to get rich, but it was now possible to do *Cerebus* monthly. The third stage was "Okay, I know I can keep going, and this is now all that I have to do. Now the question is how far do I go/ Where do you stop?" It's always been the same problem. I'm doing something that nobody else is doing, there's really no pattern, there's no guide, no map as how to do this. The biggest consideration that I had at that time was that, if there's 300 issues of a comic book, that's an established comic-book character. You can do fewer issues than that, but there's no question that if you can do 300, that puts you in a very select category.

WIZARD: But in the course of the typical 300-issue comic book you're going to see many, many changes of creative teams.

SIM: Right. Well, the structure came first of the 300 issues. Once I had locked into the idea that this is a good career idea, this is what I should do because first of all, I own all of the material, it will always be in print and always generating revenue for me, I would hope that I would produce something that would be of lasting worth, and always be out there. When it came to the point of sitting down and saying "How do you write 300 issues of a comic book?" that was round the time that "High Soci-

ety" first started evolving. The idea that, if I'm doing this for 26 years, maybe I want to do a very long story when I'm done. And that was such a radical idea, so contrary to how the market worked. I didn't tell anyone what I had embarked on, that that was what I was doing, until I was a substantial way through it.

WIZARD: A lot of *Cerebus* readers tell friends "You really have to read this, and you have to buy all the collections, because while you'll enjoy what's going on in 'Mothers & Daughters,' you're not going to get all the references." They really have to make a career out of reading *Cerebus* as much as you do writing and drawing it.

SIM: It does take an investment of money and time. Essentially what I'm doing is what Marvel and other publishers keep promising to do — we're going to have a large, interconnecting universe where everything is coherent and people act in specific ways, and you can feel right at home here. As much as Marvel was a really refreshing change from DC in the early 1960s from exactly that standpoint, with one person's mind making this coherent universe, and making all these things interact in the right way, Marvel is now ten miles down the road from where DC was in the '60s in terms of being coherent. I think anyone who has had a *Cerebus* fan give them a run of issues or one of the phone books, they do realize there is something new happening here. They contemplate *Cerebus* and say "It's going to cost me $150 just to get the story until now." I counter that argument by saying "How much money have you invested in stuff that doesn't go anywhere?" If you try and read the last 100 issues of *Spider-Man*, you're sure not going to believe that's someone's life.

WIZARD: How long a story is "Mothers & Daughters" going to be?

SIM: About four years, 50 issues.

WIZARD: And then what comes?

SIM: Then one long story, probably broken up into two or three smaller stories, but very tightly interconnected.

WIZARD: That will lead you right up into issue 300, where you undoubtedly know exactly where you're going to end up.

SIM: Oh yeah. I like a quote that Keith Richards has. He doesn't know how to perceive the Rolling Stones, because he has nothing to compare it to. When he was growing up, there was no Rolling Stones. I find myself very much in that situation as well. I wonder a lot what does a 26-year long, 300-issue project look like to someone who's not doing it.

WIZARD: Is Gerhard [Sim's artistic collaborator] in it for the next 140-odd issues?

SIM: I think so. I've never asked him point blank, because creative freedom is the centerpiece of why I do *Cerebus*. I would no more ask him to commit than I'd ask him to sign a contract. He would be impossible to replace. He's the other half of what this thing is.

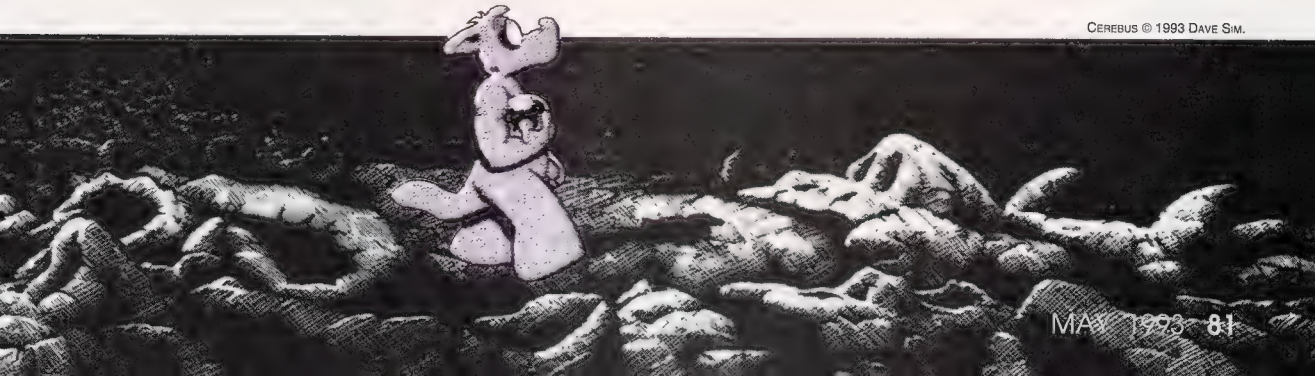
WIZARD: Cerebus has a unique world view. You went from doing a Barry Windsor-Smith *Conan* parody . . .

SIM: Or rip-off.

WIZARD: ...to this strange Bavarian Illuminati world of politics in "High Society," where Cerebus stopped being the adventurer and started being manipulated by different forces, and then started manipulating the forces himself in "Church & State." You obviously have opinions on the way people interact with each other on many levels, with the political and religious being interchangeable.

SIM: Power as currency. Power as amorphous force. I realize that was one of the reasons that I had very much missed being out in the comic-book environment and watching where the power pockets were going. ☆

Cerebus © 1993 Dave Sim.



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5 WIZ

Chronicling Ray Bradbury's Mind

By Michael Berry

Howard Zimmerman, Byron Preiss Visuals and Topps Comics challenge the SF comics jinx with adaptations of one of the field's top authors.

This year, Ray Bradbury and the late Isaac Asimov have lent their illustrious names to two new series of high-profile comics adaptations. *Ray Bradbuy Comics* and *Isaac Asimov's Robot City* are the brainchildren of Byron Preiss Visual Publications, the highly successful book-packaging company.

Back in the '50s, the heyday of William Gaine's EC Comics, *Weird Science* and *Weird Fantasy* owed much of their popularity to their exquisite adaptations of classic Bradbury stories. But more recently, serious science fiction hasn't fared particularly well in the comics marketplace.

Howard Zimmerman, executive editor for the new Bradbury and Asimov projects, is convinced that the time is ripe for graphic novels with wide appeal to both comics and science-fiction fans.

Of *Ray Bradbury Comics*, Zimmerman says, "We cut a deal with Ray and licensed his entire body of SF stories for graphic novel adaptation. These will be a series of graphic story anthologies."

According to Zimmerman, Bradbury retains complete quality control over the entire series. "Every time an assignment is given out, the first step is to get page roughs and script from the artist and send them to Ray. He approves or asks for changes and corrections. He has total input up and down the line."

Zimmerman says that preparing the script is the simplest part of the project. Because it's impossible to imitate Ray Bradbury's style of writing, "The original texts are being edited down to the right proportion. No one is writing new text." For each story, Ray has written a new introduction, telling something about its origin. He has also written general introductions for each volume.

The series was originally announced as being distributed by Bantam Books, but when that deal didn't work out, Topps Comics and its editor-in-chief Jim Salicrup stepped in to fill the void.

In addition to adaptations of such classic Bradbury stories as "The Veldt," "Golden Apples of the Sun," "Besides a Dinosaur, What Do You Want To Be When You Grow Up?, and "The Foghorn," the new series will include episodes from *The Martian Chronicles* that have never before been adapted to the comics medium. These include "Rocket Summer," "The Locusts," "Night Meeting," "Usher Two," and "The Off-Season."

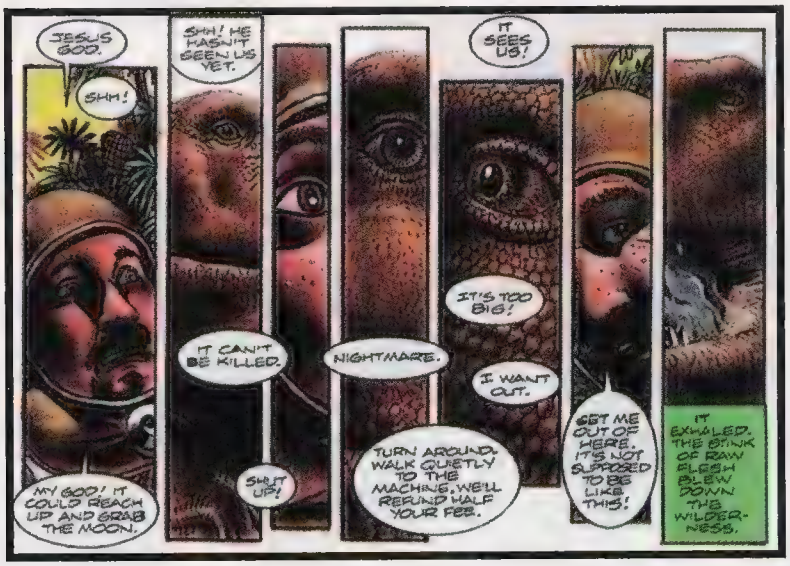
The list of contributing artists is as impressive as the stories they have chosen to illustrate. The contributors include Kent Williams, P. Craig Russell and Chuck Roblin. Future issues feature adaptations by Dave Gibbons, James Sherman, Daniel Torres, Ralph Reese and Mark Chiarello, as well as Tim Truman, Steve Leialoha, and Lebbius Woods, an architect also noted for his Arthur C. Clarke and Isaac Asimov illustrations.

There will be a dinosaur-themed issue, highlighted by Richard Corben's version of "A Sound of Thunder," The book also includes work by Mike Kucharski, Garces, a leading Spanish illustrator, and Wayne Barlowe, author of *Barlowe's Book of Extraterrestrials.* Other contributors include Sean Phillips, Ron Wilbur, John Van Fleet and Bruce Jensen, artist for the *Neuromancer* graphic novel. Harvey

Kurtzman is also contributing a story, with finishes by Matt Wagner. Still in the works are adaptations by Mike Mignola, Ken Steacy, Howard Simpson,Del Barras, and Anthony Williams, artist for Marvel's *The Sleaze Brothers*.

Cover artists for the series include Tim Truman, Bruce Jensen, Daniel Brereton, Bill Stout and Dave Gibbons. The series is being designed and art-directed by Dean Motter of *Mr. X* fame.

Asked to pick his own all-time favorite Bradbury story, Zimmerman chooses "Picasso Summer," not so coincidentally included among the adaptations in *Ray Bradbury Comics*. "It's about a middle-class couple who take their yearly, week-long vacation at a hotel on the French Riviera," he says, "They don't get out much. The guy is a closet art freak and is totally enamored of Picasso's work.



"As luck would have it, the second night they're at this resort, the man is out walking at dusk and sees this little old man drawing figures in the sand with a stick. There's no one else around. As he gets closer, he realizes that it's Picasso. He inches closer, and when he looks over the artist's shoulder, he's dumbstruck by this magnificent mural in the sand.

"Picasso looks up at him, smiles, chats with him briefly, throws down his stick and walks away. And the guy is left there with this piece of ephemera. It's brilliant, unique, and essentially just for him. He doesn't know what to do. Should he get his camera, make a cast from plaster of paris? Meanwhile, the tide is coming in."

John Van Fleet took the assignment on the condition that he didn't have to create an original Picasso mural. The adaptation, however, will be fully painted.

Given Bradbury's vast output, it's inevitable that some favorite stories will be missing. Zimmerman says, "Some stuff that I would have loved to have done didn't make it into the early issues. On the other hand, I can say that for every person who's worked on this project, it's been a passionate enterprise."

Veteran artist Richard Corben's reaction to the project seems fairly typical. He says, "I normally won't accept any work outside my own publishing ventures. But because of the stature of the author and the quality of the material, I had to make an exception. It was an honor to do this one."

According to Zimmerman, Corben's enthusiasm is evident in the finished piece. Zimmerman calls Corben's version of "A Sound of Thunder," his "best stuff in at least a decade. It's just gorgeous!"

Bradbury seems to agree. Corben says, "I did get a very nice card from Ray just last week. We're going to frame that sucker."

For Steve Leialoha, *Ray Bradbury Comics* offered an opportunity to stretch his talent in a different direction. "I had a great time. When Byron and Howard were asking people if they were interested in doing stuff, everyone basically picked the story they most wanted to do. Somebody else had already chosen the one I wanted, but, actually, I think 'Homecoming' was a better choice for me. It's a more difficult story to do."

"The Homecoming" is about this kid's family reunion, and as you read it, you realize that all his relatives are werewolves, witches and other strange creatures.

"It seemed to me that to do it traditionally, to show all the characters clearly, wouldn't work. I always find it boring when an artist shows you everything. So my version of 'The Homecoming' is rather dark and bleak, with figures lurking in the shadows."

Leialoha says he's quite pleased with the finished product. "It's not in a particularly realistic style. In fact, I've never worked in this style before. But then, I've never had to do a story where everything happens at midnight, by candlelight."

Newcomer Mark Chiarello, whose previous credits include work on *Hellraiser* and Eclipse's "Stars of the Negro Leagues" trading cards, faced similar challenges while adapting "A Piece of wood." "The fact that it's basically two guys in a room talking for 13 pages was a real challenge from an artistic point of view," Chiarello notes. "And because it's a Ray Bradbury story, you want to keep all his dialogue, narration and description. You can't do that when you translate it to comics."

Chiarello is looking forward to feedback from the original creator of "A Piece of Wood. "I don't know if Ray's seen the finished art. But I'm a big, big, Bradbury fan, and I'm dying to find out what he thought of it."

Production values for the entire *Bradbury* series will be high, but Zimmerman says that readers and collectors with a little extra cash to spare may also be able to acquire deluxe editions. "We're working on a couple of special packages, including limited hardcover editions autographed by Ray, perhaps by the artists as well. In Europe and probably the United States, we'll be offering limited edition portfolios of the original art. I can't tell you which artists will be represented just yet."

Isaac Asimov is one of the world's most prolific writers, but few of his stories or novels have been adapted for comics. Soon, *Robot City* will remedy that situation.

Based on the best-selling paperback series in which other writers have explored Asimov's Robot Universe, the overall plot for the comics series is very complicated. Even Zimmerman has a hard time synopsizing it.

"There's a planet called Robot City, inhabited only by robots. They seem

to be not quite working under the Three Laws of Robotics. There's a murder mystery involved and two young humans who can't get off the planet until they solve it. If I give too much away, it'll ruin it for people."

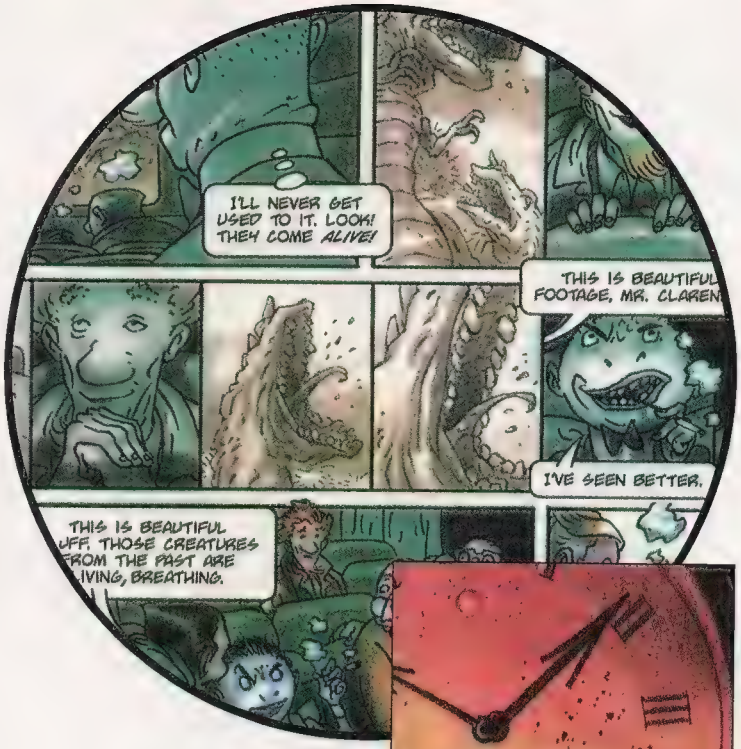
Illustration chores are being handled by Paul Rivoche, the cover artist for the original novel series. The comics series will be published by Marvel and should appear towards the end of this year. Plans call for the first two novels to be adapted into a six-part graphic story series.

For readers who prefer their SF with more than a touch of absurd humor, Byron Preiss Visuals is also preparing a comics adaption of Douglas Adams's best-selling *The Hitchhiker's Guide to the Galaxy*. The prestige format series is being scripted by John Carnell, writer for *The Sleaze Brothers*, a big UK/Marvel hit.

Says Zimmerman, "Carnell has a dry wit and a take on the universe very similar to that of Douglas Adams. Douglas has already approved the script. The art is being done by Steve Leialoha, and DC will be publishing the series." Tentative plans call for the three-volume adaptation of the first *Hitchhiker's* book to appear monthly later this year.

Byron Preiss Visuals also has a contract with DC Comics to adapt Roger Zelazny's *Amber* novels, the best-selling fantasy series of all time. The first graphic novel, *Nine Princes in Amber*, is scripted by Terry Bisson, the award-winning science fiction author, with fully-painted art by newcomer Louis Harrison.

"Louis walked into our office cold one day with his portfolio, in which there were six Conan illustrations," says Zimmerman. "Based on that, we had him under contract before he walked out. His mentor is Greg Hildebrandt, and he studied at the Joe Kubert Art School. This kid is twenty-one years old, this is his first comics work, and it is astonishingly exquisite."



What about the current science-fiction jinx in the comics market? Zimmerman says, "I think the names, not only of the artists working on the adaptations, but the original authors themselves, give us a big cachet. Asimov's *Robot* books have sold in the millions. We only need a little of that to crossover successfully. Bradbury appeals to anyone who likes a good yarn. And I believe PBS will be re-running the *Hitchhiker's* television episodes at about the time we're scheduled to bring out the first."

Still, Zimmerman admits, "It's a crap shoot. But we have incredibly solid products. We'll be doing the rounds at all the conventions—San Diego, Chicago—letting the fans see what we're planning. Then we're hoping for good word-of-mouth." ☆

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Topps Secret: THE KIRBYVERSE

A First Look at *The Secret City Saga* and *Satan's Six*

By Paul J. Grant

Few figures loom as large in the history of comics as Jack "King" Kirby, co-creator of *Captain America*, *The Fantastic Four*, *The X-Men*, *Thor*, *The Silver Surfer*, *Darkseid*, *The Newsboy Legion*, *The Demon*, and more memorable characters than you can shake a Boom Tube at. Unfortunately for his armies of fans, Kirby's creative output in recent years has been extremely limited. Those fans will find much to celebrate, however, in April 1993, when the first new Kirby creations in many a year burst onto the comics scene in two new series from Topps comics, *The Secret City Saga* and *Satan's Six*, both based on characters, stories and situations created by the fertile imagination of Jack Kirby.

Those fans, by the way, apparently include every single person working on a project that has all the earmarks of a labor of love. Those who have worked with Kirby in the past are delighted to do so again; those who have not had that opportunity before are eager to add it to their list of professional accomplishments. Perhaps Walt Simonson best sums up the general feeling shared by the participants when he says, "There are very few things I have done in comics that have afforded me more pleasure or satisfaction than getting the first crack at some of Jack's characters."

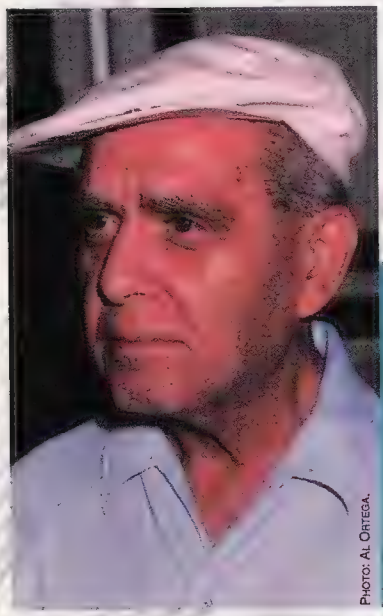

Photo: Al Ortega.

Topps Editor-in-Chief Jim Salicrup is just as enthusiastic about the chance to bring Kirby's never-before-seen concepts to the public, especially in light of the talent line-up that will be taking those concepts and fleshing them out for publication. "It reads like a late 1960s Marvel Bullpen reunion," Salicrup boasted, and with good reason. Series writers for *The Secret City Saga* books include Roy Thomas, Gerry Conway and Gary Friedrich; artists include Don "Iron Man" Heck, John "Sgt. Fury & His Howling Commandos" Severin, Dick "Fantastic Four" Ayers and Steve "Amazing Spider-Man" Ditko.

Both series will be introduced in April in *Secret City Saga* #0, a free 16-page comic. The lead story, written by Roy Thomas and illustrated by Walt Simonson, is set 15,000 years in our past and shows the last moments of Gazra, the greatest city of a race known as the Ninth Men. Three heroes of that age are placed in suspended animation, to salvage something of that era's greatness and aid future civilizations.

That prologue will be followed by three one-shots, one for each of the three heroes, all plotted by Thomas. Thomas scripts *Captain Glory* #1, with artwork by Steve Ditko. Gerry Conway provides the dialogue and Don Heck the pictures for *Night Glider* #1. Finally, *Bombast* #1 is scripted by Gary Friedrich, illustrated by Dick Ayers and John Severin, and features a cameo appearance by Erik Larsen's *Savage Dragon*. All three stories take place in Chicago, at approximately the same time, and end with the same event—the first meeting of the three survivors of the doomed city.

However, they soon learn that they are not the only such survivors, and that those others do not have the best interests of the Earth's current inhabitants at heart. This leads into the four-issue *Secret City Saga* mini-series, which will be written by Thomas and penciled by Ditko.

The covers for the mini-series will be inked by four modern-day fan favorites; Arthur Adams, John Byrne, George Perez and Bill Sienkiewicz.

Roy Thomas, once editor-in-chief at Marvel in the 1960's, believes The *Secret City Saga* has all the scope and grandeur of earlier Kirby projects such as *The Eternals* and the Fourth World material Kirby wrote and drew for DC in the early 1970s. "Even in his early work in Thor, Thomas noted, "you could see Jack was thinking on a cosmic scale, and a lot of his body of work is variations on the same themes. *The Secret City Saga* is different in its heroes' organic, anti-mechanical slant. You won't see Bombast waving a ray gun, for instance. In fact, he'll never be quite comfortable riding in a car, let alone learning to drive one."

The three heroes of the Saga are also cast in the classic mold. "They volunteered to sleep for centuries, and leave behind everything they've known and loved, to help a race of people they've never seen," says Thomas. "It's hard to be more heroic than that."

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The main characters of the other series—*Satan's Six*—are cut from an entirely different bolt of cloth. First of all, there are only five of them. Or maybe seven. Or eight. Not even writer Tony Isabella is sure.

"Jack called them Satan's Six, and who am I to argue?" he laughed. "It's a triumph of alliteration over basic math."

Second, they want to do evil in the worst possible way. Unfortunately, that's exactly how they perform. It turns out that Satan's Six can do no wrong, no matter how hard they try.

The back-up story in *Secret City Saga* #0, written by Isabella, penciled by newcomer John Cleary and inked by Armando Gil—which will also be the creative team for the four-issue mini-series that debuts in April—introduces four very lost souls from different eras, stuck in Limbo and bored out of their tiny little minds. And these minds are AAA size indeed: Brian Bluedragon, a knight who carelessly signed away his soul after blowing a chance to join the Round Table; Dezira, a Babylonian would-be temptress with naught but space between her shell-like ears; Kuga the Lion-Killer, who should have been called the Lion-Petter; Doctor Mordius, a mad scientist with less imagination—and intelligence—than Doctor Faust, but with the same bad judgment in making bargains; and last, and possibly least, Hardluck Harrigan, a gambler with a losing streak that makes the Amazon look like a puny stream by comparison.

These five have been condemned to Limbo because they sold their souls to the Adversary, but never did anything truly evil enough to warrant a permanent home in Hell. Neither realm really wants them, but neither is willing to cede its claim. While Heaven and Hell debate their fates, Odious Kamodius, a middle management type demon, gets the bright idea to send them all back to Earth to corrupt, betray, connive and other wise get new souls to full the coffers of his dread Master. He assigns them to a supervisory demon named Frightful (who is probably the team's sixth member) and his assistant Virus (possibly the seventh; and then there's Dog, but never mind), who set them to various nefarious tasks. If they prove, um, unworthy, they will earn a permanent place in hell. Perhaps when heaven goes up in flames.

"It's a sitcom situation, like Gilligan's Island," Isabella observes. "If they succeed in condemning souls, they'll be set free of their obligations on Earth, so they cannot possibly succeed. They become heroes in spite of themselves." Their "island" is the Club Inferno, a den of despair which appears differently to each person who enters it. "Hardluck sees a speakeasy, while Dezira thinks it's a Babylonian temple," Tony explains.

Unlike the all-veteran cast of artists for *The Secret City Saga* books, *Satan's Six* features John Cleary—a 20-year old penciler from Louisville, KY, doing his very first professional work. However, the cover and eight interior pages of *Satan's Six* #1 are penciled by Kirby himself, and inked by a variety of well-known names: Joe Sinnott and Mike Royer, who regularly inked the King in the "60s and '70s respectively, as well as Steve Ditko, Terry Austin and Frank Miller. The cover will be a generation-spanning collaboration as Todd McFarlane inks Kirby's pencils.

As an additional bonus, all four #1s will contain a Kirbychrome trading card.

One question that is bound to come to the reader's mind is "How much input and control did Jack Kirby have over the final stories?" It turns out that it was surprisingly little. "Even though the characters and concepts are totally owned by him," Salicrup took pains to point out, "Jack was extremely reluctant to interfere with other people's interpretations." Both Roy Thomas and Tony Isabella concurred. "I sent Jack copies of my plots and scripts for comments, but he never asked for any changes", according to Isabella. "Even though he kept his hands off throughout, I never lost the feeling that he was looking over my shoulder all the time."

Topps looks forward to a long and productive relationship with Jack Kirby. Salicrup describes these two series as just the tip of the iceberg. He says the volume of as-yet unused Kirby characters and stories at Topps's disposal is so great it will take many years to publish it all, and he is apparently looking forward to every second. "I haven't enjoyed myself so much in years," he confided.

One key question remains: will the comic-reading public share this enthusiasm, based on love for the work of a creator whose glory years were at a time when many of them were not even born? When told that some retailers were under-ordering because they are afraid that younger fans would find this material old-fashioned, Salicrup expressed a certain degree of sympathy for their reluctance to commit. "I understand their way of thinking," he commiserated. "It's difficult to be a store owner, when every decision is a gamble."

"On the other hand," he observed, "I remember a big collective yawn going up not too long ago over the news that a company was bringing back some old Western Publishing heroes, namely Magnus and Solar. And look at Valiant today."

At Topps, April is Kirby month. And they devoutly wish that it will be celebrated in every store from coast to coast. ☆

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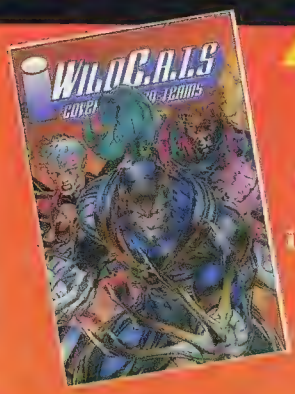

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by Robert Worthington

You've got all of those hard-to-find special edition Valiant books, and you were smart enough to purchase multiple copies of *Spawn* #1, *Youngblood* #1, and *Harbinger* #1 when they first came out. What's the next hot area in the comics field?

You might want to consider autographed comics and other autographed comic collectibles, a field that just may be ready to take off in the next year. More and more comic-book collectors are beginning to realize the value of getting their comic books signed by the artist or writer, and in the last few months certain autographed comic items have zoomed up in price.

Even QVC—the cable TV home-shopping giant that brought autographed sports collectibles to the mass market a few years ago—has run several shows in which autographed comics signed by Jim Shooter, Chris Claremont, Neal Adams, and Dan Jurgens were sold to a hungry group of new collectors, who gobbled up this merchandise as fast as it was aired.

As this field continues to grow, you may want to explore the world of autograph collecting—how to obtain autographs, what to collect, pitfalls to avoid, and other helpful tips that will make you a more savvy autograph collector. This article will attempt to describe the main points that a comic-book collector needs to know before venturing forth into this new industry.

The first question that autograph collectors must ask themselves is: Whose autograph do I want to collect? Fortunately, the answer to this question is easy—anyone you want. Choose a comic-book writer or artist whom you like. Then you'll need to figure out which comic books you want to get signed and how to get the items signed. (We'll go into that subject later.) The point is that you and you alone can choose whose autograph you want to collect, and no one should dictate to you which artist or writer is good or bad for you to go after.

Start small...don't feel that you must acquire everything an artist or writer has done. That will only frustrate you. Obtain a few signatures of your favorites, and then work on expanding into different artists of a comic series that you like or building an entire set of different autographed comics by one artist. Topical autograph collecting in comics can be fun, and the themes can be as varied as your imagination allows.

As to what you should have signed by an artist or writer, certainly comic books themselves are the most logical thing to get signed. However, don't limit yourself to only comics—there may be trade paperbacks, graphic novels, posters, lithos, or even a photo of your favorite artist or writer that you may want autographed. Of course, the most valuable item you can get signed is original one-of-a-kind comic art (although only the most serious of collectors need concern themselves about that).

Now that you know what you want signed and whom you want to sign the item, how do you get the autograph? There are basically four ways that one can go about obtaining autographs:

1) Attending a comic-book show or convention and getting an autograph from an artist or writer in person.

2) Sending a letter to a comic-book artist or writer (either directly to his home or care of the company that he works for) requesting an item to be signed.

3) Buying from reputable dealers, either at shows or through the mail.

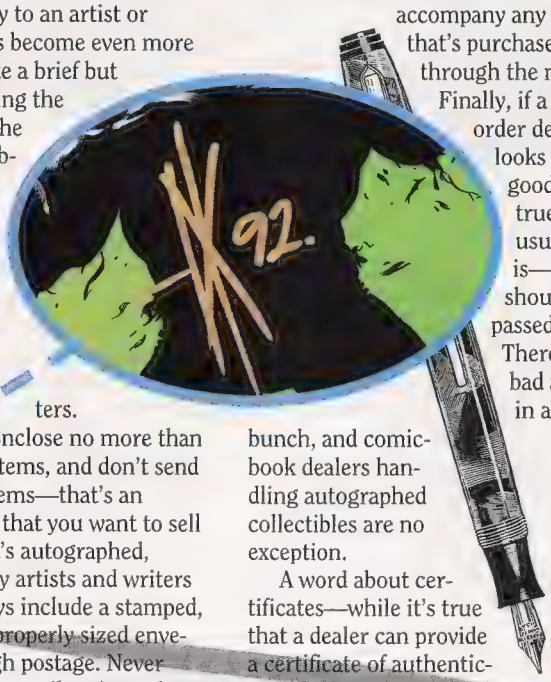
4) Buying an autographed item from QVC during one of its comic-book collectibles shows.

Each method has its advantages and disadvantages. Getting an item signed personally at a show guarantees that you're receiving an authentic signature; however, you have to be close enough to attend a show site and the artist or writer that you want to sign must be in attendance. Sending a letter directly to the person requesting a signature often is the best way; however, there are many artists and writers who refuse to sign for free or refuse to sign at all, and you may end up getting your item returned unsigned or not receive it back at all. Reputable dealers offering autographed material can be an excellent source for many items, especially for certain

hard-to-find autographs; however, you always risk the possibility of buying forged material. QVC is the easiest and most convenient way to shop for autographed comic collectibles, especially for those collectors who live in remote areas, and you are always assured that you are buying genuine authentic material; however, you are limited to what is being offered on air.

Whichever method you choose, there are certain guidelines that you should follow. If you're getting an autograph in person, always have ready the item you want signed along with a Sharpie® pen (a permanent marker popular with autograph collectors). Be courteous, and never ask for more than one or two items to be signed. Follow the show and convention calendars to see where particular comic-book artists and writers will be appearing.

If you go the route of sending material directly to an artist or writer, the rules become even more important. Write a brief but polite note, asking the person to sign the item and describing why you want him to autograph the item. If you are requesting personalization, be specific. Avoid form letters.



Enclose no more than three items, and don't send duplicate items—that's an immediate clue that you want to sell the item once it's autographed, something many artists and writers don't like. Always include a stamped, self-addressed, properly sized envelope with enough postage. Never send through the mail an item that you can't afford to lose or damage—unexpected things do happen in the postal stream.

Finally, be creative with your request—try to make your letter stand out among the hundreds that the person may be receiving.

If you're buying an item from a dealer at a show, make sure that the item is being sold at a fixed price—certain dealers are known to jack up the price for unsuspecting buyers. However, even if an item is listed at one price, don't be afraid to bargain with the dealer. You should have the right to inspect any autographed item, but be extra careful not to damage the item—a small nick can make a difference of hundreds of dollars on certain high-priced autographed collectibles. Finally, always request a certificate of authenticity guaranteeing that the signature is genuine. If a dealer refuses to certify a signature as authentic, you'd be best to pass on the item, especially if you have any interest in reselling the item at a later date.

Buying mail-order through reputable dealers has its own set of rules, and the first and most important rule is to make sure that there's a certain amount of time (usually ten or 30 days) to inspect your merchandise and return it for full credit. Because you are paying for an autographed item before you actually see it, the return policy is vital. A certificate of authenticity should also accompany any item that's purchased through the mail. Finally, if a mail-order deal looks too good to be true, it usually is—and should be passed on. There are bad apples in any bunch, and comic-book dealers handling autographed collectibles are no exception.

A word about certificates—while it's true that a dealer can provide a certificate of authenticity for a forged item (and this does happen occasionally), a certificate of authenticity is a legal document, and if a person or dealer's name is attached to a certificate and an item proves to be forged, the dealer could be held liable. The certificate—although it is simply a piece of paper—does help in making sure that you are not buying forgeries, and you should request one whenever you are buying an autographed item from a third party and not getting the item signed directly by the artist or writer.

If you get an item signed personally at a show or through the mail by writing directly to an artist or writer, a certificate won't be necessary since you know that you are getting an authentic signature. However, if you ever want to sell the item to a third party, that person may require some sort of proof of authenticity. In that case, your best bet is to keep a record of correspondence if you received the item signed through the mail, or keep records of convention material that proves a particular artist appeared at that show. That should satisfy any potential buyer.

Spotting forgeries is not easy, and usually requires an in-depth knowledge of a person's signing habits, writing material available, and the signer's age and health. However, there are a few signs to look for when inspecting material.

Keep an eye out for unusual or uncommon breaks in a signature, unusual changes in a stroke's thickness, or unusual roughness in an upward or downward stroke—these are all signs of a possible forgery. Usually, the more expensive an item is, the less likely it is to be forged. Maintain an up-to-date file of printed signatures for comparison purposes. Be especially careful when looking at items that are more than 30 years old. Finally, don't automatically discount the authenticity of an unusual item—there are many unique items in the market that are authentic.

Preserving autographed comic collectibles is just as important as obtaining the autograph in the first place, and there are a few easy rules to follow to insure that your autographed item looks as good a generation from now as it does today. Never expose your autographed item to direct sunlight, and keep it dry with good ventilation. The ideal temperature for an autographed item should be 65-70 degrees, with 40-60 percent humidity. Keep the surface of an autographed item from contact with other material. Use acid-free protective material without harmful polyvinyl chloride (PVC), which can ruin autographed collectibles over time.

Sometimes the collector himself, not nature, is the culprit when an autographed item is damaged. When handling your autographed collectibles, hold an item by the edges only and be extra careful when

inserting a comic book into a plastic sleeve or holder. And although it may seem obvious, never eat, drink, or smoke when handling your valuable autographed comics.

Now for the $64,000 question—what is an autographed comic worth? The simple answer is, of course, whatever a person is willing to pay for it. But that really avoids the question, and a more detailed analysis is certainly appropriate.

There are several factors that influence the value of an autographed comic. Among them are supply/demand factors, scarcity of a particular item, the significance of a particular item, and the popularity of a particular artist or writer. Because the market for autographed comics is in its infancy, the price for autographed comics is very variable right now, and it will be a while before things sort themselves out and price levels become established.

One common misconception is that the value of an autographed comic is simply the price of the comic, plus a small premium of $1 or $2 for the autograph. If there were a million copies of a particular comic that sells for $3 each, and a relatively well-known artist signs 5,000 copies of the book, the signed book should not necessarily be valued at $5.00. While the supply of unautographed comics may have been such to satisfy demand, there may be many more than 5,000 collectors who desire the autographed comic, which will eventually cause the price of the autographed comic to rise. Like any commodity, there is a fixed supply of autographed comic collectibles, and if the demand for a particular item exceeds its supply, the value of the item will increase.

Oftentimes, an autographed comic is limited to an edition of 1,000 or 2,500. This will guarantee that only a fixed number of a particular comic will be autographed, and sometimes helps the value to increase. Collectors particularly desire low numbers, and will often pay a premium for a low number in a limited edition series.

Eventually, though, the value of an autographed comic comes down to what a person is willing to pay for it. And recently, the price that collectors are paying for certain autographed comics has been pretty impressive. In December, 1500 sets of the bagged collectors' version and newsstand version of *Superman* #75, autographed by artists Dan Jurgens and Brett Breeding, sold in two minutes on QVC at $92. Two months later, another 1500 sets sold out on QVC at the same price. *Magnus: Robot Fighter* #0 (with trading card), autographed by writer Jim Shooter, also sold out on QVC when it was offered at $142. Another lower priced item that sold out on QVC was *X-Men* #1E, autographed by Chris Claremont, which blew out at $22.

What does the future hold for autographed comics and other autographed comic collectibles? Time will tell, but the market seems to be poised for a boom in this growing area. Savvy comic collectors might do very well spending some of the money that they normally allocate towards comic books to buying autographed comics. ☆

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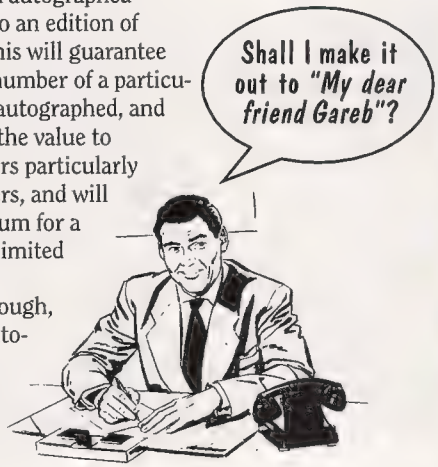

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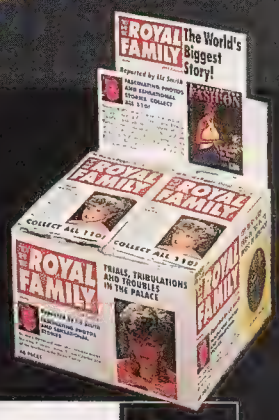

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THE COMICS CODE

"Big Brother" is watching...

The early 1950s were years of great progress in the United States. Innovations such as television and computer technology began to find uses in commercial applications. This time could be considered the infancy of the information age. However, this technological advancement was not without cultural drawbacks.

The country was in the midst of a "cold war" with the Soviet Union. The conflicting beliefs of the two nations led to the arms race, a struggle to keep the balance of power from tipping too far in one direction. In this atmosphere of fear, men like Senator Joseph McCarthy scoured the country in search of communists to blame for the United States' problems. Guilt by association was McCarthy's favorite tactic. At the same time a child psychiatrist named Fredric Wertham began looking for reasons for what he saw as the rise of juvenile delinquency across the nation. He found his scapegoat in comics. Using guilt by association methods, his crusade brought the industry to its knees and forced it to react by forming the Comics Magazine Association of America in 1954.

In the intervening years, the function of the CMAA and the purpose of the Comics Code it administers has faded to the point of obscurity. Just what is the meaning of that little CCA stamp in the corner of some of your comics and how did it get there?

Comics Without Heroes

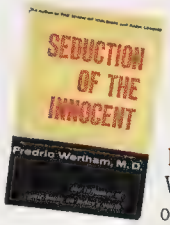
Comics of the early '50s were dominated by the crime and horror genres. Nazis had been the favorite war-time villains of most superheroes, when the war ended, these heroes faded to obscurity. Marvel stopped publishing its once-popular stable of super-characters, including the Human Torch, Sub-Mariner and Captain America. DC's vast group of super-characters was reduced to only titles featuring Superman, Batman, and Wonder Woman. Gone were the Flash, Green Lantern, Hawkman, and many more who were considered second stringers at the time.

Even without heroes, comics as an industry was still as active as ever. The slack left by the missing heroes was taken up in part by crime comics. The genre began in 1942 when *Silver Streak Comics* changed to *Crime Does Not Pay* with issue #22. It rapidly expanded to become a staple of every publisher. Even Marvel and DC got in on this act with titles such as *Justice* (Marvel) and *Gang Busters* (DC).

Horror comics were even more popular with both publishers and readers than crime comics. Marvel led the pack with horror comics publication with more than two dozen titles published during the early '50s. However, the definitive horror books at the time were being published at EC. Publisher Bill Gaines and his group of artists and writers set the standard for horror in comics.

Seduction of the Innocent

Fredric Wertham's work, particularly numerous articles in *Collier's* magazine and later his book *Seduction of the Innocent* published in 1953, influenced the US Senate to form a subcommittee to look into the matter of sex and violence in comic books.



Wertham's book cites numerous examples of juvenile delinquents, points out that in each case the child was a regular comic reader, and draws the conclusion that comics are a primary cause of delinquency. For example, he relates a particular case in which a 14 year-old Chicago boy strangled an 8 year-old girl. "He left 50 crime comic books in the room with his dead victim. They depicted all kinds of ways of killing girls and killing people, including strangling." This guilt by association argument ignores the evidence that most children who read those same comics led normal lives. Incredibly, Wertham dismisses this notion by saying "It is true that many children read comic books and few become delinquent. But that proves nothing. Innumerable poor people never commit a crime and yet poverty is one of the causes of crime. Many children are exposed to the polio virus; few come down with the disease."

Wertham's crusade against the comics industry was undoubtedly done out of concern for the mental health of children, but he let this concern distort his view of the medium. He reports that "There are whole comic books in which every story ends with evil triumphant." Anyone who has given a comic more than a cursory glance knows that in comics, like no other medium, the good guys always win.

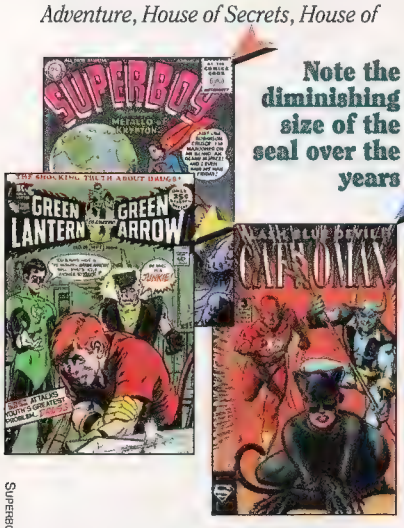
In reaction to pressure from the Senate, comics publishers banded together to form the CMAA. The idea was to formulate a "decency standard" by which comics could be measured. Any comic not meeting the standard had to be revised until it did. Comics not receiving the Code approval could not get newsstand distribution. The Code guidelines were designed to eliminate elements of horror, violence, and sex from comics. The words "horror" and "terror" could not be used in comics titles. Code guidelines precluded among other things the depiction of excessive bloodshed, depravity, lust, ghouls, vampires, and werewolves. It should be noted that one of the largest comics publishers of the period, Dell, never joined the CMAA and it's comics never carried a code stamp.

Fallout from the Code

Many publishers simply could not continue to function within the Code guidelines. Fiction House, for example, was one of the premiere publishers of good girl comics at the time with characters such as Sheena, Queen of the Jungle. Avon was a pioneer in the fields of horror and crime. They introduced the first horror comic, *Eerie,* in 1947. Lev Gleason was publisher of the definitive crime comic, *Crime Does Not Pay*. All of these companies and many others closed between 1954 and 1956 as a result of not being able to operate under the Comics Code.

Werewolf by Night © &™ Marvel Entertainment Group 1993

Even Marvel and DC were not left unscathed by the guidelines. They shifted the emphasis of many of their titles to suspense, mystery, and of course big monsters! DC titles such as *My Greatest Adventure*, *House of Secrets*, *House of Mystery*, and *Mystery in Space* were changed so they would fall within the Code guidelines while taking advantage of the audience built up by horror and crime comics. Marvel took a slightly different approach, changing its emphasis on horror titles like *Marvel Tales* and *Spellbound* to an emphasis on big Kirby monsters in books like *Strange Tales*, *Tales to Astonish*, and *Tales of Suspense*.



Note the diminishing size of the seal over the years

SUPERBOY, GREEN LANTERN, GREEN ARROW, SPEEDY, CATWOMAN, FLASH, BLUE DEVIL © &™ DC 1993

A New Direction

EC, which was probably the most specific target of the Senate hearings and the Comics Code due to the graphic nature of much of its material, refused to quit. After killing off titles such as *Tales from the Crypt* and *Crime Suspenstories*, EC introduced their "New Direction" comics, including *Piracy*, *Valor*, *Impact*, and *Incredible Science Fiction*. These books were basically tame versions of previous titles, done with the same high artistic standards that made EC famous. Many of the EC artists, such as Al Williamson, Frank Frazetta, Harvey Kurtzman, and Wally Wood, have had a profound impact on the comics industry. In 1955, *Mad* was changed to a black-and-white magazine format. Although Gaines would later deny the Code was his reason, *Mad* was able to get distribution without Code approval in this format.

Throughout the '60s and '70s many publishers of comics material used the same tactic *Mad* did to get some material distributed. In 1964, James Warren began publishing horror material using many artists noted for their work at EC. Warren titles such as *Eerie*, *Creepy*, and *Vampirella* enjoyed publication until the early '80s. Even Marvel got in the horror magazine act in the early seventies with titles like *Dracula Lives*, *Vampire Tales*, and *Tomb of Dracula*. These titles were basically racier stories of the monsters that Marvel also used in its Code-approved comics format titles.

In the late '60s the developing group of underground comics, whose very nature was to be counter-establishment, were published and distributed without Code approval. Often self-published in small print runs, these books were distributed in "innovative" ways, sometimes being sold in places like record stores or on the streets themselves.

Challenges & Changes

By the early '70s it became apparent to the industry that a degree of flexibility would be needed to handle the changing values of American society. In May and June of 1971, Marvel Comics published a story with an anti-drug theme in *Amazing Spider-Man* #96 and #97. As a drug theme wasn't in compliance with Code guidelines, these comics did not bear the CCA seal. Marvel managed to get the books distributed without the seal. This had an impact, because a few months later DC published a similarly-themed story in *Green Lantern* #85 and #86, and these books did bear the code seal.

Later that year, the Code guidelines were revised to remove restrictions on werewolves, vampires, and similar horror creatures. This resulted in a new horror explosion. Marvel responded immediately by introducing *Werewolf by Night* in *Marvel Spotlight* #2, giving Dracula and Frankenstein their own titles, and introducing the horrific Ghost Rider in *Marvel Spotlight* #5.

New Distribution Methods

Between 1977 and 1981, the rapid spread of comic shops across the country and the implementation of new methods of distribution fed upon each other to help create the direct market. Direct distribution companies like Diamond Comics and Capital City Comics distribute comics exclusively to retail specialty shops. These new companies do not require core approval for distribution. As a result of the creation of the direct market, books bearing the code stamp have become the exception rather than the rule. No publisher with direct-market only distribution has attempted to get Code approval.

Very few companies besides Marvel and DC who have published in recent times have attempted to become CMAA members or sought Code approval for any of their books. Now Comics is one of the few examples of an independent who has at times had books approved. In more recent times some independent publishers have even gotten newsstand distribution without Code approval, Image comics being the most recent among these.

The Code Today

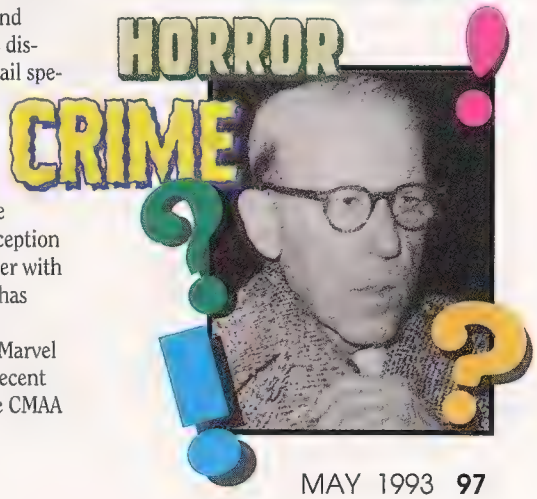
With many books enjoying wide circulation both on the newsstand and at direct-only market outlets without Code approval, what is the current function of the Code? According to the preamble to the current code guidelines "comics carrying the Comics Code seal should be ones that a parent can purchase with confidence that the contents uphold basic American moral and cultural values."

Therefore, it is presumable that comics bearing the Code seal meet a set of currently-acceptable moral standards. The code has published general guidelines to deal with the portrayal of institutions, language, violence, characterizations, substance abuse, crime and attire and sexuality. CMAA members have the option to publish non-Code books, but agree "that we will distribute these publications only through those distribution channels in which it is possible to notify retailers and distributors of their content." This means that they can distribute non-code books in the direct market, but not to newsstands.

Under the Code, books must portray government and law enforcement officials and groups in a positive light. "Socially responsible attitudes will be favorably depicted and reinforced." Ethnic and cultural stereotypes are not allowed. Language restrictions are similarly broad: "The language in a comic book will be appropriate for a mass audi-

WIDE WORLD PHOTOS 1993; THE VAULT OF HORROR, CRIME SUSPENSTORIES © L.L. PUBLISHING COMPANY, INC. 1954

Fredrich Wertham; Defender of the Faith



ence that includes children." Remarks deriding physical handicaps, ethnic backgrounds, and religious beliefs are likewise not allowed.

Spider-Man was the first major comic to break the Code and be published without the seal.

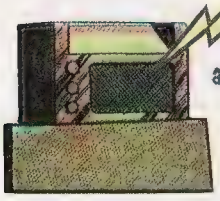
THE AMAZING SPIDER-MAN © &™ MARVEL ENTERTAINMENT GROUP 1993

Extreme scenes of violence are not allowed in Code-approved books. Also prohibited are scenes which may instruct readers in how to commit crimes. Substance abuse is not to be depicted in a glamorous way, and this includes the consumption of alcohol, narcotics and tobacco. In the area of costumes and other dress, they "will be considered to be acceptable if they fall within the scope of contemporary styles and fashions."

The Approval Process

Each book that a CMAA member wishes to bear the Code seal is submitted to the Code Administrator. He will approve the book based on current Code guidelines, or return it to the publisher with his comments. At that point the publisher has the option to revise the book's contents based on the administrator's comments, or to discuss those objections the administrator has raised with him. If no agreement can be reached at this level, the publisher can take the matter up with the permanent committee of the CMAA, which has the final authority in such matters.

The permanent committee consists of a senior editor from each CMAA member. Along with the responsibility of resolving any questions of approval, the permanent committee meets regularly to review code guidelines and update them if necessary.



Why Marvel and DC bother

Given the existence of the direct market, why bother with the Comics Code? The stance that the industry has taken is that someone at some point in the distribution process should take responsibility for insuring that material that falls outside of a given standard of morality is not sold to minors. In the direct market, in theory, that responsibility falls to retailers, who are in a position to be aware of the contents of the comics they carry before they receive them. When vendors of newsstand-distributed comics display Code-bearing books, they can rest assured that the books will be morally acceptable without having to be aware of the contents of specific books. In theory, taking all of the risk out of carrying the books should allow a given Code-bearing book the widest possible distribution.

Historically, the industry has taken the position that self-censorship is better than government-imposed controls. This is a problem that every entertainment industry has had to face. Two decades before the implementation of the Comics Code, the motion picture industry faced this problem by implementing the Hayes Code, which did exactly for them what the CCA later did for comics—outlined what films (those that wanted to get distributed through normal channels) could and could not do. This code was later abandoned for the rating system now in place, which was first implemented by the Motion Picture Association of America in 1968. The music industry is currently grappling with the same problem, to come up with a workable method of denoting what recordings do not meet certain moral standards, or face sanctions imposed from the outside.

The Future of the Code

Marvel and DC are the most visible members of the CMAA today. However, since the advent of the direct market, they have steadily dropped their usage of the code seal. Today, roughly 80% of Marvel books and 45% of DC books published bear the Code seal. Due to the steady evolution of the comic market and American culture, the CCA may someday disappear. Because of the increasing penetration of the direct methods such as chain bookstores, most new publishers don't bother with Code approval, because they can get efficient market penetration without traditional newsstand distribution. As previously mentioned, these outlets are in a position to know the contents of the books they carry, and better yet, they're in a position to know the moral standards of their community. Furthermore, some publishers are doing their rating internally. DC, which has let it's code usage drop in recent years, puts a "mature reader" tag on books felt to merit it. Finally, there is an ever-increasing awareness among the general public that comics are a medium for all ages. As parents have come to understand this, they've come to realize that if they want to control their child's environment, they will have to monitor the comics he reads along with the films he sees and the TV he watches. Due to a combination of these factors, it's possible that sometime in the near future the CCA stamp will disappear from comic covers. ☆

They depicted all kinds of ways of killing girls and killing people...

Gee, would these pass?

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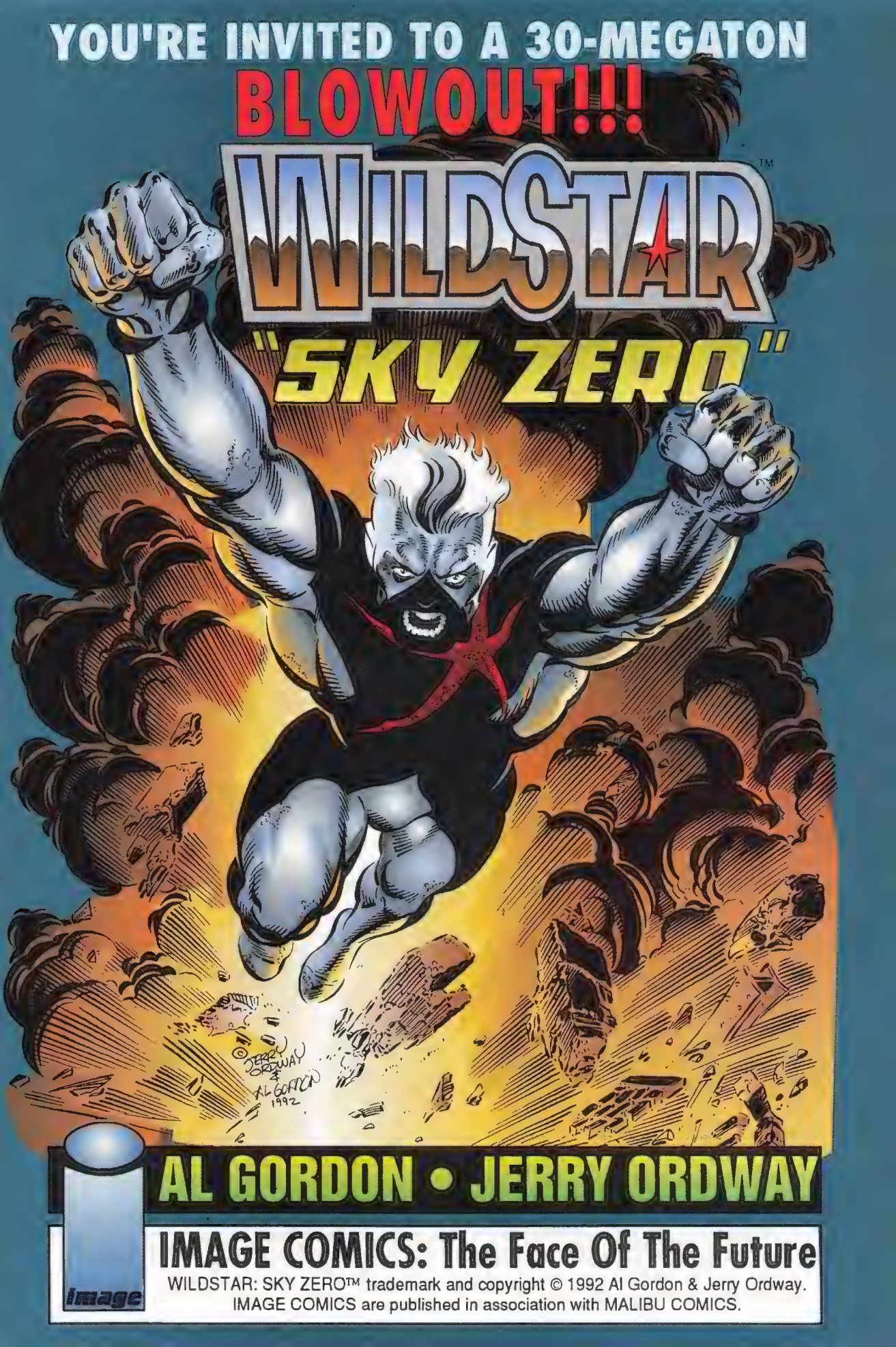
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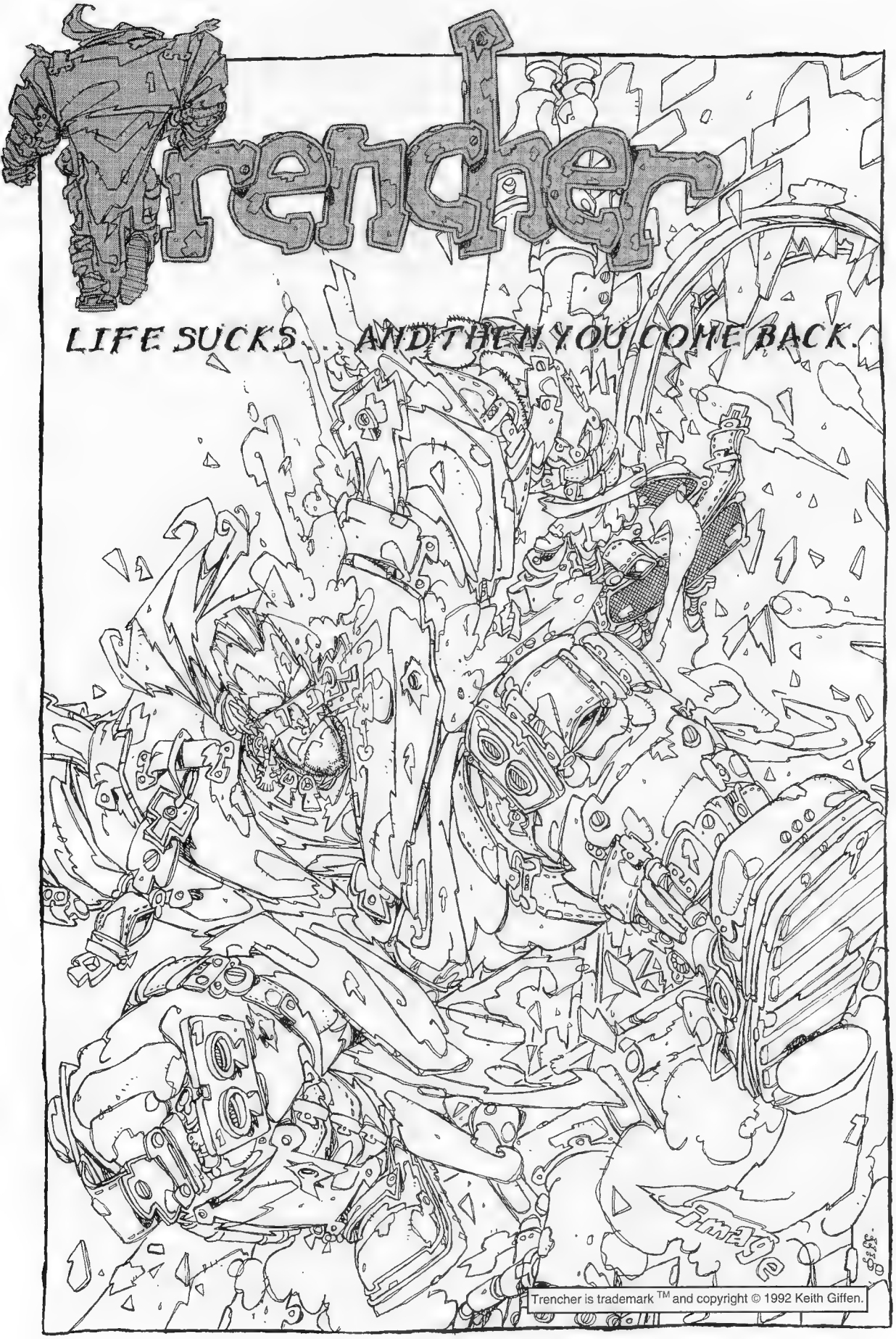

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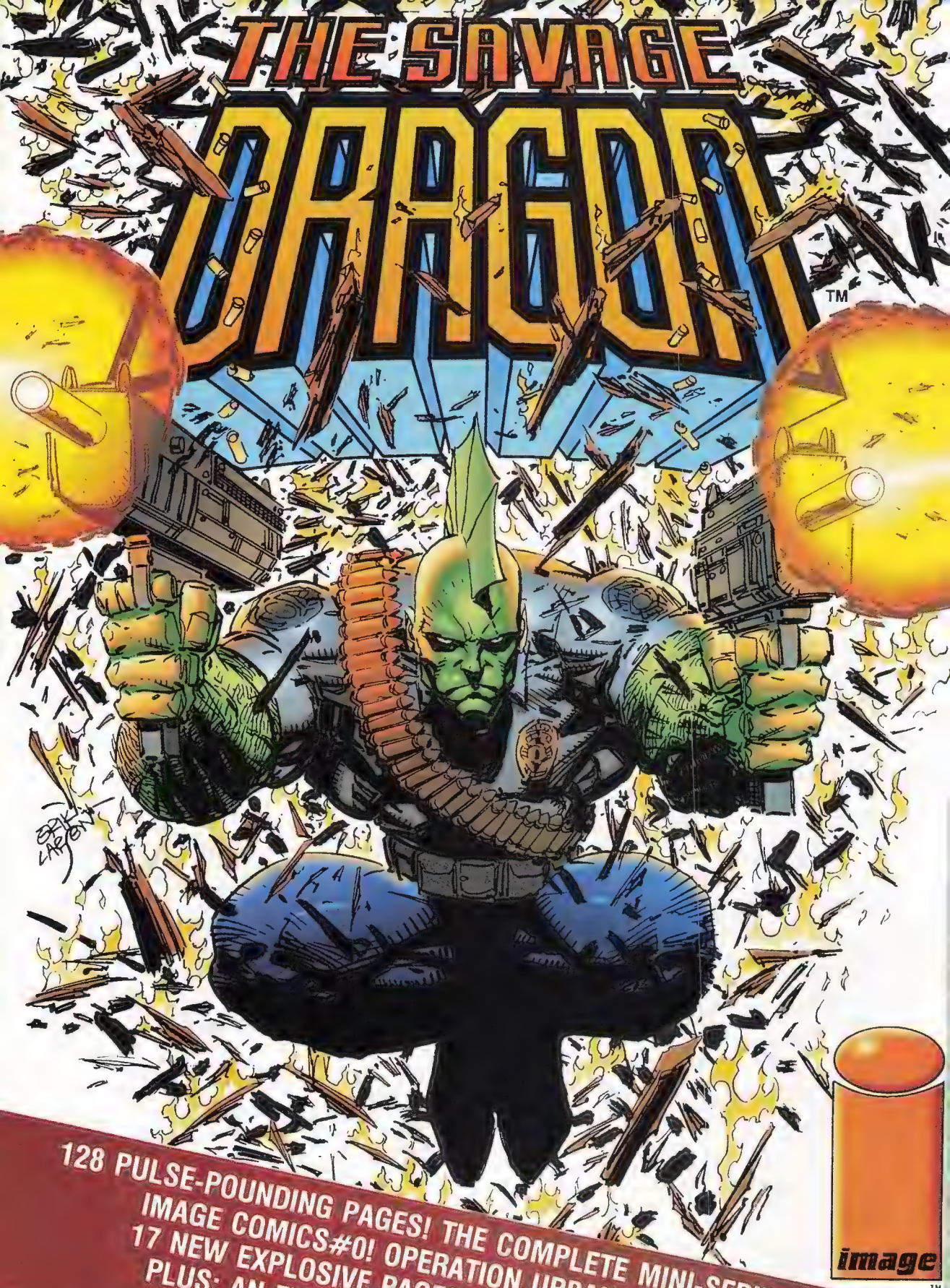

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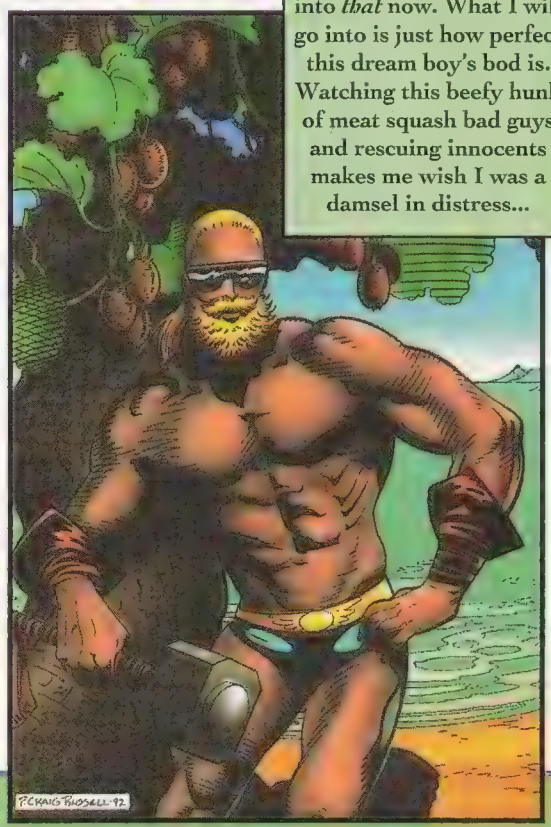
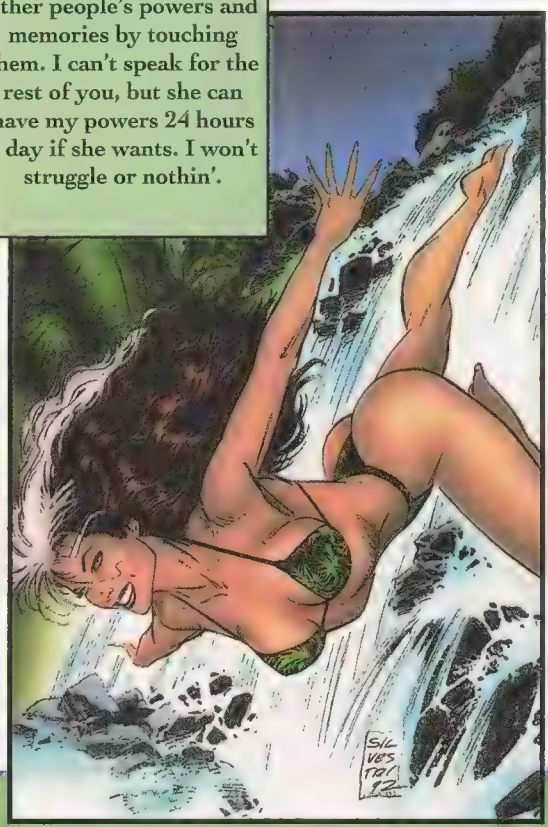
Hunk—Thor
By the gods, who is that heavenly body? Could that be Thor, god of thunder and heavenly pecs? You ain't just whistlin' Dixie, pal! Michealangelo missed one, all right. Thor can bring his hammer to my place anytime. Just think—brains, muscles, good looks and manners. What else could you ask for? Well...we won't go into *that* now. What I will go into is just how perfect this dream boy's bod is. Watching this beefy hunk of meat squash bad guys and rescuing innocents makes me wish I was a damsel in distress...

Babe—Rogue
Geez, why bother getting dressed at all if that's what you're gonna wear? Hey, I aint complainin', but that is the smallest bathing suit I have ever seen. I mean c'mon, two postage stamps and a shoelace would provide as much "coverage." But I guess that's why she's here in Hunk & Babe. Rogue is the X-Woman with the ability to absorb other people's powers and memories by touching them. I can't speak for the rest of you, but she can have my powers 24 hours a day if she wants. I won't struggle or nothin'.





WONDER MAN, SHE-HULK, THOR, ROGUE ™ & © MARVEL ENTERTAINMENT GROUP.

TOYING around • around • around • around

WITH BRIAN CUNNINGHAM

During the week of February 8-15, Toy Fair '93 took place in the Jacob Javits Convention Center in New York City. It is here that many toy companies introduce their new products to the public. I won't waste time, though, since I realize you can't wait to hear about these new toys (and the fact that I don't have all that much good to say about the show in general this year anyway...). Let's get to it!

The X-People

In 1993, Toy Biz is releasing 20 new X-Men/X-Force action figures for all to enjoy. Adding to an already impressive four figures, Wolverine receives a fifth. This one has Wolvie in his outfit from his secret agent days. His features include a twist action knife-thrust and a pivoting mask and six custom made knives. There's also the enigmatic Bishop who comes with two plasma rifles and a feature that puts his guns into firing position. X-Factor's resident comedian, Strong Guy (but we can call him Guido) can lay out any villain flat with his twist-action punch.

While there might be only one new Wolverine, Cable has two new editions. Cable II is wearing a space suit with a removable transparent helmet, while Cable III has a Stealth Night Force uniform with a mortar backpack that fires three rockets. You'll also be surprised that both Cables come with a really, really big gun. Cable's bionic compadre, Kane, also has a second edition in which his right hand is a rotating propeller blade (?) and he comes with a vest and a hand gun. Grizzly, another one of Cable's former teammates, has a double-arm pounding action and wields two big-mamma stone mallets. Ouch!

There's a new X-Ternal on the block and Cannonball's his name. X-Force's new leader comes with a backpack catapult launcher. This figure looks so good it might also live forever!

Next up, we have the second-edition Cyclops which comes with his latest costume, a light-up visor, and his mutant-detecting Cerebro backpack (again with this stupid thing). Professor X can oversee his X-Men from his hi-tech hover-chair; the chair has arm rests that flip up to reveal his computer controls. The other-dimensional Longshot is armed with a spring-loaded knife-throwing action and two "razor sharp" blades. The loner Maverick comes with a quick-draw action and an automatic machine gun.

This batch of figures certainly comes with its fair share of foes, as well. The second-edition Apocalypse can "shape shift" his arms. Actually, the arms are replaceable—two arms are cyberware weapons and two arms are normal. If you don't think he's bad enough, then look at his face! Apocalypse's Dark Riders are also somewhat represented here. The humongous Tusk comes with a 2-1/2" clone of himself (cool!) and Gauntlet has spin-action guns for hands.

The Russian-born Omega Red can battle all of your Wolverine figures with his tendril-spike and tendril-whip. The assassin, Krule, has a twist-action punch, shrunken heads, and a whip-action hair braid that you can wear as a wristband (wristband??). The second edition Sabretooth's arms reach out and his jaw opens when you compress his legs (Whoa...Super Powers flashback with that leg squeezing thing) The Hound Master, Ahab, carries three harpoons and a large harpoon gun that help him eliminate mutant-kind. Last but not least is the Brood. This alien drone has a scorpion-like tail and animatic wings that activate a snarl (this I wanna hear). Have them breed inside your favorite (and least favorite) X-Man!

Unfortunately, Toy Biz is not releasing any other Marvel Universe characters as they did last year. To me, that's the biggest disappointment of this batch. Also, with no offense meant to X-fans, I am not really a huge fan of the X-books, as I used to be. If these figures came out ten years ago, I would've been bouncing off of the walls; nowadays, without Chris Claremont, it just ain't the X-Men (period). My third gripe is that there are no females, and some of the flavor of these new figures is just way too bland. With the multitude of X-characters to choose from, like Havok, Captain Britain, Quicksilver, the original X-Men, heck, even old mainstays like the Imperial Guard and the Sentinels, why are there figures for Tusk and Gauntlet? Who are these guys? And do we need that many Wolverines and Cables? I know those are the "hot" guys, the "big sellers", but there's a lot to choose from out of Marvel's mutant stable. Let's see more variety. One of the good things though is that some of these figures were designed by Bart "Dinosaur Hunter" Sears! (Check out Apocalypse's face—how awesome is that?) Perhaps next year, we'll finally get to see Ghost Rider, Psylocke, Rogue and the rest. Until then, we'll have to make due with what we have here.

Street Fighter II

The stars of the immensely popular Street Fighter II arcade game will find themselves hanging off toy store display racks sometime later this year, with the manufacturer rumored to be Hasbro. It'll be interesting to see if any special fea-

From left to right starting at the top: Tusk (with 2-1/2" clone), Bishop, Wolverine's 5th figure (this time with very unusual spy gear), Strong Guy, Gauntlet, Omega Red, Apocalypse's 2nd figure (this time with lots of [illegible] arms), Cable's 2nd figure (space Cable), Cannonball, Kane's 2nd figure (this time with [illegible] hand!!), Krule (with super-hot action thing on the end of a string of hair), Cable's 3rd figure (with [illegible] zly (with super-hot action boxes).

X-Men™ & © 1993 Marvel Entertainment Group, All Rights Reserved.

tures are built in to the characters (i.e.: Blanka's electricity or Dhalsim's "breath"). Little is known concerning these babies.

Wonder Woman & Co.

Also on the superhero front, we have Wonder Woman and the Star Riders (?) line from Mattel. In this line, Wonder Woman and four new heroines come with their own "special jewels" and superpowers to help protect the earth and it's people. These jewels are supposed to provide the colors of nature. Wonder Woman (whose costume has been slightly altered for the toyline) has a magic wand, and five star-shaped jewels which adhere to her cape.

The Star Riders include Starlily, who protects plants and trees and features a detachable backpack with a pop-out flower. Dolphin protects the color of the oceans and ensnares her enemies in a bubble. Bubble solution is located in the torso of the figure. Solara's power comes from the sun and has a light-up feature in her chest. Ice freezes her enemies with her wand which has a sound effect of ice forming (is there such a sound?). The villain, Purrsia, has a mask and as many jewels as Wonder Woman. There are rumors that Supergirl will also join the Star Riders line. Accessories include two winged horses (for the Star Riders) and a violet panther (for Purrsia). Also look for Starlight Castle where our heroines meet.

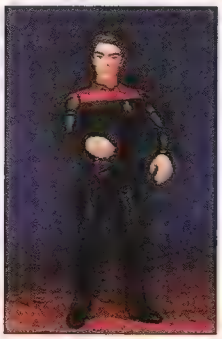
Star Trek stuff

Playmates is building a universe with Star Trek like Kenner did with Star Wars. Expected in 1993 are more Star Trek: The Next Generation figures, all-new "Classic" Star Trek figures featuring the old crew, and the Star Trek: Deep Space Nine characters.

The Classic line will have Kirk, Spock, McCoy, Chekov, Sulu, Uhura, and Scotty in their original garb (the costumes that I like!). These figures look much like the Next Generation did (a.k.a. out of proportion), but fit in nicely.

The all-new ST:TNG figures include Picard as Locutus (a Borg), Dr. Beverly Crusher, Wesley Crusher, Guinan, Sela, Benzite, Dathon, Vorgon, Q, Diagnostic Data (with a big rip in his head), Klingon Warrior Worf (in Ceremonial Klingon Battle Gear), Geordi La Forge in Dress Uniform, K'Ehleyr, Ambassador Spock (yeah, him!), the old & decrepit McCoy, the old & even fatter Scotty, and the original Next Generation figures (with new poses and clothing). Accessories for ST:TNG include a Klingon Attack Cruiser, Romulan Warbird, the Shuttlecraft Goddard, the Transporter, and the Bridge playset.

The fall of 1993 will see the birth of the Star Trek: Deep Space Nine action figure line. While nothing is definite, you might see Sisko, Nerys, Odo (hopefully with some shapeshifting gimmick), O'Brien, Dax, Bashir, and a Cardassian. Scheduled acces-



Shown here, clockwise from top left, is the Wesley Crusher, Picard as Locutus, and Beverly Crusher action figures, the Klingon Attack Cruiser and Romulan Warbird, both with authentic sounds (cloaking, disruptor cannon, shields hit, engines), and Shuttlecraft Goddard with authentic sounds (phasers and impulse engines). Don't forget that Playmates new Star Trek figures come with a special Skybox Collectors' card!

sories include a Cardassian ship, the Runabout Shuttle, and a DS9 intricately designed playset. Prototypes have not been made at press time.

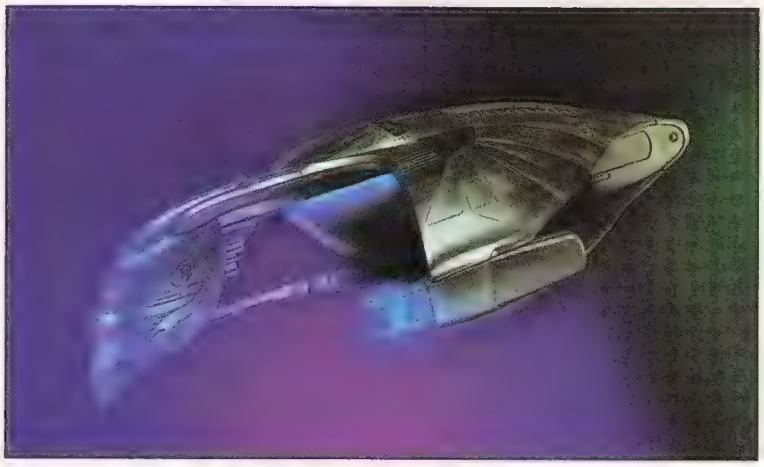
Batman: The Animated Series

Kenner is adding to their extremely popular (and great looking!) Batman: The Animated Series. Later this year, there will be a Joker figure, a Catwoman figure, a Man Bat figure (cool!), Bruce Wayne, Scarecrow, and a couple of new Batmans and Robins. Vehicles include an animated-ish Batmobile, Batcycle, Batplane and Robin Dragster among others.

And now...Jeff Goldblum (?)

Kenner is also doing the figures for the movie Jurassic Park, where, aside from a whole bunch of dinosaurs, you may finally get your hands on a Sam Neill, Jeff Goldblum, and a Laura Dern figure. (I don't know about you, but I've always wanted a Jeff Goldblum figure!) These figures should be available sometime in early/mid spring.

There's tons of other toy stuff to cover, but unfortunately, I'm running out of room. I'll just tell you what to look out for. Mattel will be handling the figures for Arnold Schwartzenegger's new film *The Last Action Hero*, as well as new Barbie dolls. Tyco will produce Sesame Street toys and figures, Hasbro will make more G.I. Joe stuff and Barney toys, Playmates will release Teenage Mutant Ninja Turtle Trolls, and Speed Racer might see its way into toys later this year. Hope you enjoyed this year's report, and, as always, thanks for reading.



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#0

A SPECTACULAR FULL-COLOR PREVIEW
SCRIPTED BY
ROY THOMAS
WITH DAZZLING ARTWORK BY
WALTER SIMONSON

Topps COMICS

SECRET CITY SAGA #0 is available April. You can find it in comic shops carrying all four April Kirby titles from Topps Comics: BOMBAST #1, CAPTAIN GLORY #1, NIGHT GLIDER #1 and SATAN'S SIX #1.

Check with your local shop for complete details on getting your preview copy of SECRET CITY SAGA #0. This limited-edition collectible is sure to go fast. Act now before they're all gone!

ACT NOW! APRIL IS KIRBY MONTH

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WIZARD Contest 21

Any day now, at a comic store near you...

Topps, known for their top quality foray into the world of non-sports trading cards (and now comic books), is ready to unleash an all new 140 piece *Star Wars Galaxy* trading card set, with the coolest characters from the *Star Wars* trilogy appearing courtesy of the hottest artists in the biz today. Just a handful of the creators involved include Dave Dorman, Dale Keown, Sam Kieth, Dave Lapham, Moebius, George Pérez, Boris Vallejo, Joe Quesada, Bill Sienkiewicz, Ken Steacy and Jim Valentino, and the list just goes on and on. To make this 15th anniversary set all the more cool, there will be six etched-foil trading cards, drawn by fan favorite Walt Simonson, which will be randomly inserted into the card packs.

Aside from the character renditions, this set will also include rarely seen promotional *Star Wars* material, as well as set design sketches and drafts. A must for all *Star Wars* enthusiasts, and science-fiction fans everywhere as well (how cool does this set sound?).

Grand Prize-(1)

An uncut sheet of the etched-foil chase cards autographed by chase set artist Walt Simonson, a set of uncut sheets that comprise the entire 140 card set, and a complete set of all 140 cards and six chase cards!

First Prizes-(3)

An uncut sheet of the etched-foil chase cards and a set of uncut sheets that comprise the entire 140 card set!

Second Prizes(5)

A complete set of all 140 cards and the six etched-foil chase card subset.

Third Prizes-(16)

A shrink wrapped box of the 36 pack count *Star Wars Galaxy* trading cards.

All Art™ & © 1993 Lucasfilm. Yoda by Joe Quesada; Princess Leia by Bret Blevins; Salacious Crumb By Sam Keith; Han Solo By Dale Keown; Uncut Sheet by Walt Simonson

1. Monster in Jabba's lair with big appetite:

2. Luke's freind from Tatooine that died during the first raid on the Death Star:

3. Rebel that smells like fish:

4. Animal used for transportation on Hoth:

5. What Luke used to shoot when he was "back home":

6. Lando's old ship:

7. Jabba's cackling companion:

8. Princess Leia's homeworld:

9. Han Solo was worth a lot to him:

10. Three member band in Jabba's Palace:

CONTEST RULES

Answer the questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card and send to:

STAR WARS GALAXY CODE
P.O. Box 5001
Monsey, NY 10952-8001

No purchase necessary. Contest is open to anyone except employees of Wizard Press and their immediate families. Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Star Wars Galaxy Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Star Wars Galaxy" Contest, P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof. All entries must be postmarked by May 24, 1993 and received at contest headquarters by May 27, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on May 28, 1993 by Wizard Press.

For a list of winners, available after July 1, 1993, send a stamped, self-addressed envelope to "Star Wars Galaxy Winners," P.O. Box 5001, Monsey, NY 10952-8001.

Enter Now To Win!

Official Wizard Contest # 21

I want my name in the hat to win these cool Star Wars Galaxy prizes! Consider me entered!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

City State Zip

Star Wars Galaxy Code

WIZARD CLUE: Darth Vaders' old boss

Congratulations

to the winners of *Wizard* #18's Morbid contest (answer—KRYPTON):

Grand Prize:

David Swincicki (age 14) - Brooklyn, NY

First Prize:

Eric Nelson (age 16) - Chippewa Falls, WI
Brandie Poore (age 19) - Umatilla, FL

Second Prize:

Sebastian Bach (age 8) - Branson, MO
Torrey Barnes (age 16) - Bartlesville, OK
T.U. Bean (age 14) - Benton, KY
Michel Jones (age 12) - Lebanon, TN

Third Prize:

Kerry Knight (age 12) - Eden, NC
Leonard Lee (age 13) - Singapore
Joe Maciel (age29) - Toronto, Canada
Ryan Marron (age 16) - Glendale Hts, IL
Thomas Reimann (age 10) - Norfolk, VA
William Spears (age 12) - S. Amboy, NJ
Eric Werthmann (age 15) - Riverside, CT
Corey Woodward (age 10) - St. Peters, MO

STAR WARS GALAXY

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This month we're ranking you alongside the least popular recess playtime activities. In other words, the more unpleasant the activity, the higher you score. Answers on page 189.

How well did you fare?

score	rank
0-6	Pick the scab
7-13	Wooden splinter slide
14-21	Quicksand box
22-29	Loose-chain swing set
30	Colostomy-bag hot potato

1) What was the name of the original Hobgoblin's goon?
A) Matt Tierney
B) Harry Osborn
C) Wings Hauser
D) Lefty Donovan

2) Adam Strange lives where?
A) Thanagar
B) Rann
C) Daxam
D) France (like the Coneheads)

3) Akira helped destroy what city?
A) Neo-Tokyo
B) Neo-Sapporo
C) Neo-Hiroshima
D) Neo-Nagasaki

4) What is Aguila's country of origin?
A) Argentina
B) Spain
C) Puerto Rico
D) Portugal

5) When Sabretooth was first introduced, he was described as:
A) a modern day pirate
B) a master assassin
C) a cunning strategist
D) being really good at Tetris

6) Rogue's foster mother is:
A) Destiny
B) Moira MacTaggart
C) Stevie Hunter
D) Mystique

7) Which character has never been a member of the Teen Titans?
A) Mal
B) Bumble Bee
C) Kid Eternity
D) Aquagirl

8) In what city is *Star Trek*'s Star Fleet headquartered?
A) San Francisco, CA
B) Washington, DC
C) Geneva, Switzerland
D) New York, NY

9) Big Barda is the wife of which superhero?
A) Mr. Miracle
B) Booster Gold
C) Blue Beetle
D) Timber Wolf

10) Who rebuilt the Super Patriot?
A) Europan
B) Kord Industries
C) Oracle
D) Cyberdata

11) What is Bedrock reading at the end of *Youngblood* #0:
A) *Playboy*
B) *Wizard*
C) *Mad*
D) *Teen Beat*

12) When traveling, where does Tony Stark normally keep his Iron Man armor?
A) in a ring
B) under his clothes
C) in his attaché case
D) in an extra-dimensional "pocket-verse"

13) What happens when the Celestials arrive on your planet?
A) They take one being that is the perfect sum of its race and absorb its DNA structure into themselves.
B) They choose one being from that world to be the "harbinger" of that race.
C) They judge whether life on the planet is suitable to exist.
D) They play shuffleboard with Europe.

14) Who owns the Sherwood Florist in the DC Universe?
A) Green Arrow
B) Bibbo
C) Mrs. Olsen
D) Black Canary

15) Dan Cassidy is better known as which hero?
A) Blue Jay
B) The Creeper
C) Blue Devil
D) Felix Faust

16) Which of the following pairs of Image characters are related?
A) Shaft & Stryker
B) Cougar & Ripclaw
C) Battlestone & Cabbot
D) Warblade & Claymore

17) Plans are underway for what major motion picture?
A) *Terminator vs. Robocop*
B) *Predator vs. Alien*
C) *Terminator vs. Alien*
D) *Blade Runner II*

18) Which of the following individuals has never possessed the power of Thor?
A) Archon
B) Dargo
C) Beta Ray Bill
D) Sigard Jarlson

19) Which of the following was not a Jack Kirby creation?
A) Sub-Mariner
B) Captain America
C) Dr. Doom
D) The Silver Surfer

20) Who drew the cover to *Wizard* #6?
A) Larry Stroman
B) Bill Sienkiewicz
C) Jae Lee
D) Sam Kieth

21) In his armored form, Colossus doesn't perform what normal human function?
A) think
B) breathe
C) pass wind
D) giggle like a school girl when you rub his knee

22) Which of the following characters does not have a rocky-looking body?
A) Blok
B) Monolith
C) Brickhouse
D) Stonewall

23) Stryker, the leader of Cyber Force, has three arms on?
A) the left side of his body
B) the right side of his body
C) his La-Z-Boy
D) Jo-Jo, his foul-tempered hand puppet

24) Kylun, the animalistic member of Excalibur, has what mutant power?
A) the ability to shapeshift into any animal form
B) to summon energy weapons created from the Earth's life force
C) mimic any sounds he hears perfectly
D) read people's minds while they are asleep

25) In the *Teenage Mutant Ninja Turtles*, the Mousers were originally created for what purpose?
A) to hunt down and exterminate all rats in the city sewers
B) to destroy Triceraton eggs
C) to destroy the Teenage Mutant Ninja Turtles
D) to track down the Fugitoid

26) What city does the Savage Dragon operate in?
A) Chicago, IL
B) New York, NY
C) Detroit, MI
D) Washington, DC

27) Madrox the Multiple Man first appeared in the pages of what comic book?
A) *Uncanny X-Men* #126
B) *Uncanny X-Men Annual* #6
C) *Defenders Annual* #2
D) *Giant-Size Fantastic Four* #1

28) Jarvis, the Avengers' butler, was tortured by what supervillain?
A) Mr. Hyde
B) Red Skull
C) Sabretooth
D) The Prowler

29) The Milestone Universe centers around what fictional city?
A) Kandor
B) Dakota
C) Durla
D) Metropolis in the year 2019

30) How was Ben Grimm's face recently disfigured?
A) Dr. Doom nailed him with an ecto-acidic beam
B) He peeled off webbing Venom sprayed on his face, and it took chunks of his skin with it
C) Wolverine played slice and dice with his face
D) The rogue Watcher twisted the space around his face, twisting Ben's face with it. ☆

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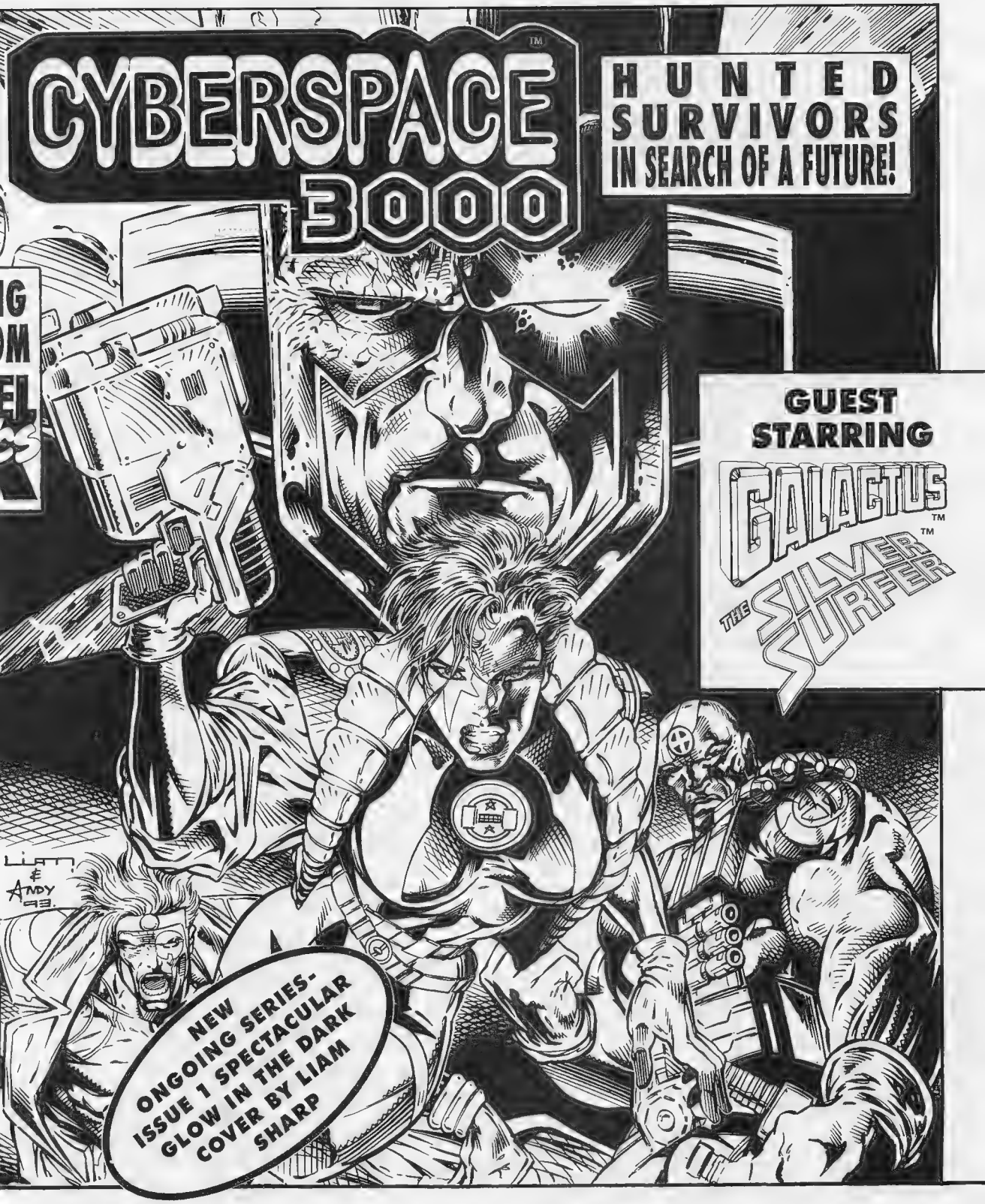

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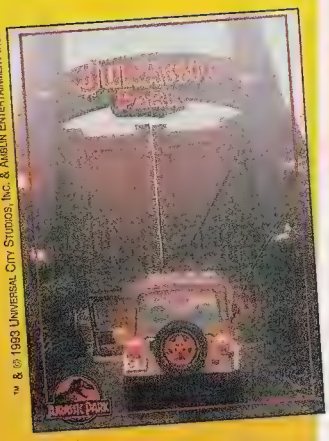
THE WIZARD OF CARDS

BY STEPHEN SHAMUS



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"This weather sucks!" Trading Cards? Nah, It's Jurassic Park by Topps

"You ain't never seen a set like this!" Alladdin by Topps

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Hello *Wizard* faithfuls. In this month's *Wizard* contest you'll notice that we're giving away some of the TOPPS *Star Wars Galaxy* trading card sets. Not only that, but we're also giving away uncut sheet sets and uncut spectra sets.

Check it out and send in your answers with a chance to win some of these great prizes. The sets will be out shortly and should be a huge success.

On to the cards! From Skybox, there is some new and exciting sets. We have information on *Marvel Series IV* which should really excite you. The set consists of nine-card blocks of Super Heroes, Super-Villains, and Rookies. There are 13 of these in all, and they all have an interrelated background that connect when placed together. The Hulk, for example, is part of a high tech block which also includes Deathlock, Silver Sable, Siege, and Doc Samson. Other nine-card blocks include the X-Mansion, New York City, Four Freedoms Plaza, and outer space. The rest of the set consists of Alien Races, Marvel UK, and famous battles. No set would be complete without chase cards. There will be nine foil-stamped cards and a super 3-D card of Spider-Man (similar to Wolverine 3-D card in *X-Men Series II*).

Also in the works at Skybox is a set entitled *DC Bloodlines*. Everything is tentative as of press time, but basically the set will be based on the 24-part story that will run through the DC annuals in 1993. It will contain 81 regular cards and introduce 23 new rookies, including the four individuals claiming to be Superman. The set will be released in June and will contain a special exchange card that collectors can send in to receive a Superman card of the real Superman as soon as the confusion is cleared up. The art in this set will be all original pieces, which should make the set very interesting. This set should fly real well. There will, of course, be chase cards, and as soon as we know what they are, we'll pass it along.

In next month's *Wizard*, look for the special Skybox prototype card from the *Milestone* set. The *Milestone* cards will contain such characters as Hardware, Static, Blood Syndicate, and Icon & Rocket. These four cards will be packed-in polybags of each of the first four #1 issues due out under the Milestone imprint.

Skybox's 90 card *Alladdin* set should be out by the time you read this. Check them, out they capture the flavor of the movie to a tee. *DC Cosmic Cards II* also is an improvement over Series I (slick holos too).

Three other sets are due out from Skybox, but there's little information available right now. In July, there will be a 100-card *Star Trek Masterpiece* set. The set will contain original artwork from such noted artists like Keith Birdsong. In July, there will be an *Ultraverse* set spanning the Malibu line. Another very exciting set on the way, will be a 100-card *Tundra U.K.* containing all original art by the great Simon Bisley. This set, judging on the hotness of *Marvel Masterpieces*, will be scorching.

From TOPPS, we also have some great sets on the way. The *Jurassic Park* set mentioned last issue will be available in two versions. There will be a regular version of the set and a special gold deluxe edition available only through your local hobby dealers. Way to go TOPPS. Another coup that TOPPS got was the *Last Action Hero* license. These two sets should make the summer even hotter. These will probably be the two biggest summer movie hits. Also on the way from TOPPS, are *Nicktoons* and *Jim Lee's WildC.A.T.s*. Both sets are due out in May. The *Nicktoons* set will contain the very first trading cards of the very hot duo, Ren & Stimpy. The Ren & Stimpy merchandise is hot, so the cards should go over real well. As of press time, there was no more info on *Jim Lee's Wild C.A.T.s* set, but as soon as we know we'll pass it along.

From Comic Images, we have three new sets on the horizon. The first is a 90 card set showcasing the art of

William Stout. More than two million visitors flocked the Smithsonian when his *Dinosaurs* illustrations were displayed. There will be six chromium cards randomly inserted in the foil packs. The second set, due out in May, is Hajme Sorayama's *Sexy Robots*. He is a famous fantasy artist, whose 90 card series will feature - you guessed it - Sexy Robots. Again, six chromium cards randomly inserted. Also due out in May from C.J. is Ujena's *Swimwear Illustrated*. The lovely ladies of *Swimwear Illustrated*, the largest nationally distributed swimwear magazine in the world, are featured on their very own trading cards. This will be a 90-card series, and the chase cards will feature a brand new process called Spectrascope. These six cards are full color, multi-dimensional, and should be terrific.

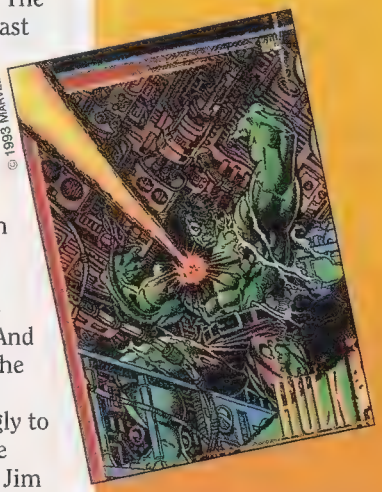
Another very interesting set crossed my desk this month, so let me share it with you. The Norfin Trolls are featured on their own card set. Nowhere on the information sheet does it tell how many cards are in a set, but that's not a big deal. These trolls are probably in every store in America, dressed up in different outfits from skydiving to Elvis. Each box contains 48 packs and have 7 cards plus one sticker per pack. The cards, produced by Collect-A-Card Corp., sport full color fronts and backs, and when the backs are placed together, form a large troll puzzle. The information on the back includes personality, ambition, and hobbies. The promotions, though, is what makes this set great. This offer is exclusive to hobby dealers. For every 4-box case ordered you receive a free 9 1/2" official Norfin Troll doll (suggested. retail $24.95). Any collector who sends in 50 wrappers to collect a card will also receive a free Norfin Troll doll of the same size. Sounds good.

The last set we came across this month is from One Shot Press. One Shot Press produces a monthly title *The Captain's Jolting Tales* and released a 6-card series based on the book. The reason we're mentioning these is because they sport a really nice holo/prismatic paper.

Now on to our market watch. First off, we hope you enjoy our trading cards and feel that these are some of the finest cards on the market today.

The DC *Doomsday* cards are still hot even though the comic book series has cooled off a bit. Unopened boxes, foil sets, and spectra sets are nowhere to be found and if you do find them, you're going to pay a hefty sum. The masterpieces, as mentioned in past months continues to be strong. The *X-Men II* cards are hot, and the Wolverine Holograms are driving collectors crazy. The Valiant cards from Comic Images are still selling well because of the low print run and the awesome chromium cards. Collectors can't seem to wait for the Upper Deck cards to hit. Those cards will be on fire. And lastly, speaking of Upper Deck, the fanimation cards in it's football series and are still selling strongly to the comic book collectors. These cards, drawn by Rob Liefeld and Jim Lee sell for an average of $4-5 each and should continue to sell well while they remain inexpensive.

DC's "Hologram Hall of Fame" sports some nifty images.



Marvel Series IV... Incredible (and wait until you see the Wolvie hologram!).

First very cool comics, now very cool cards. Keep an eye on Milestone Media.

Blood Sydicate, Icon, Rocket™ & © 1993 Milsetone Media

WEB OF SPIDER-MAN #18

ARTIST: Marc Silvestri
WRITER: David Michelinie
PUBLISHER: Marvel
RELEASE DATE: Sept. 1986

© 1986 MARVEL

This one is a little...iffy. Before we delve into why this little baby is in the Comic Watch, let me just say keep an open mind. Now that you're all warmed up and wondering what this is all about, here we go. As revealed in the letters page of this magazine, David Michelinie, the creator of Venom, originally planned to introduce the Venom character way back in '86, but due to Mr. Michelinie's departure from this title, the character that was going to eventually grow in to Venom was dropped, and was left hanging in limbo. Then, two years later, Michelinie brought the idea back to life as a sneak peak in *Amazing Spider-Man* #298 - 299, and fully unleashed Venom in the pages of the 25th Anniversary issue #300. We all know how popular Mr. Need-a-bib has become, so that's all that needs to be said about the post-#298 Venom. But what about the....(*building suspense and filling space*)....pre-#298 Venom stories? Hmmm? What is in *Web* #18? Well, on the last page of the issue, third panel, someone off-panel shoves Peter Parker onto the railroad tracks, from which he narrowly avoids being crushed to spider-pulp. Petey, after dodging the train, ponders why the hell his spider-sense didn't go ballistic from the danger (and we all know about Venom's immunity to that particular brand of radar). The only part of the assailant (Venom) shown is his arm and hand, which, looking back, belong to one Eddie Brock. I know, I know. This is really cheap, but it does have merit. I mean, c'mon, the guy who invented Venom is saying that this is where the drooling symbiote makes its first appearance. Even though it's a stretch, this book is definitely worth looking into.

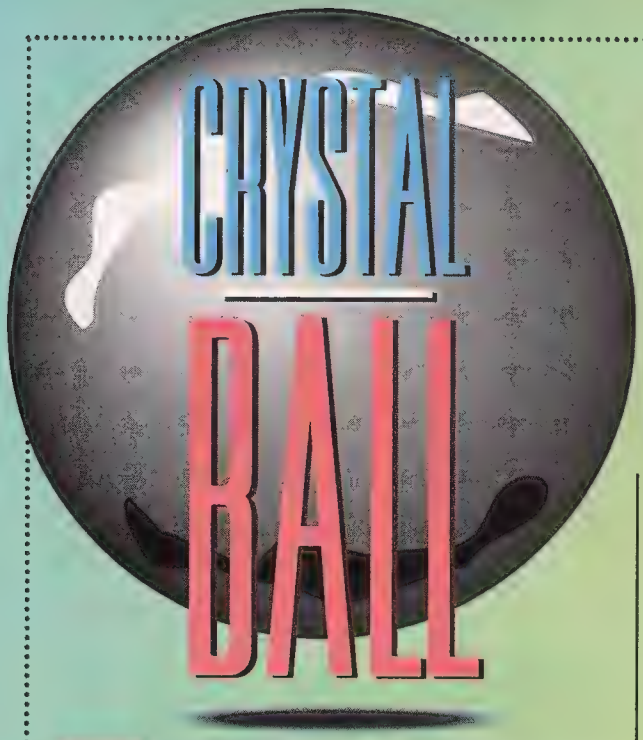
A R D WATCH

THOR #391

ARTIST: Ron Frenz
WRITER: Tom DeFalco
PUBLISHER : Marvel
RELEASE DATE: May 1988

© 1988 MARVEL.

This book is on slightly more solid ground than that *Web* #18. Y'see, in the last panel of this book, a mysterious hand shoves Thor into the path of an out-of-control backhoe. With seconds to spare, Thor obliterates the machine only to find his assailant to be young Nathan Summers, who we all know to be...ah relax, I'm only joshing ya'. Had you going though, huh? No? Ah, screw you. Here's what's so good about this issue: During the course of the story, we meet Eric Masterson for the very first time. Eric's better known to all comic afficioanadois as Thunderstrike, the Thor wanna-be who just got his own ongoing series. During the course of the story, Thor is back on Earth after his jaunt around various diemensions, resumes his idenity as Sigurd Jarlson (whoa, major flashback to the Simonson *Thor*s of yesteryear, especially issues #337-354. Now those were Thor stories!)...where was I? Ah, okay. Sigurd resumes his job as a construction worker and meets young architect Eric Masterson, and later in the story Eric shows he's a pretty heroic guy when he risks life and limb to rescue a construction worker from some collapsing girders, getting severly injured in the process. Not to worry though, a quick twirl of the hammer and our buddy Thor has Eric in a hospital quicker than you can rip off your own character. (I'm only kidding, Beta Ray Bill is actually a cool character, but Dargo the future Thor and now Thunderstrike? Geez...) To top off all this nail-chomping excitement, this issue also sees the debut of the somewhat goofy super-villain Mongoose, as well as Spidey (long after Venom shoves him) making a guest appearance as well. Need more? Check out *Thor* #408 for the first Thor-powered Eric Masterson (cheap one-panel), and #409 for the first full Masterson-as-Thor story. Cool stuff.



The return of Superman is at the top of the order this month. Since DC announced the second coming of Big Blue, reader reaction has been quite varied; ranging from the disappointed "they didn't even wait for the body to get cold" to the breathless "I can't wait!" As with Superman's death, no matter what you think of his return, you just can't ignore it. DC's putting an interesting spin on this. There will be four different people claiming the title of Superman. All four will be introduced briefly in *Adventures of Superman* #500. The direct-market (comic shop) version will sport an unusual translucent double cover, and also have eight extra pages that the newsstand version won't have. The four-part "Reign of the Superman" storyline will serve as a follow-up, with each part focusing on one of the would-be successors to Superman's mantle. Or is one of the four actually the real Superman? The story will run through *Action Comics* #687, *Adventures of Superman* #501, *Superman* #78, and *Superman: The Man of Steel* #22. Check out the upcoming *Wizard Superman Tribute Edition* for the complete scoop on one of the most important events in comics ever.

And now for something completely different, take a look at Dave Sim's *Cerebus* #0. Those of you not overly familiar with Cerebus may recognize him as the lil' grey guy in *Spawn* #10. If you liked him in *Spawn*, there are over 150 issues of his own monthly title devoted to chronicling the aardvark's adventures, and luckily most of them are collected into trade paperbacks. We say luckily because if you think trying to get a Valiant or Image gold book with their 5,000 or so print run is tough, you should try finding a *Cerebus* #1 that was printed more than ten years ago in a 2,000 copy print run. There have been a few issues here and there that weren't included in the collections, much to the frustration of aardvark aficionados everywhere. *Cerebus* #0 remedies this situation with reprints of issues #51, #112-113, and #137-138. To sweeten the deal, Sim has included a Cerebus hologram card polybagged with each book. These stories weren't originally reprinted in collected form because they are stand-alone stories, and not an integral part of the storyline in the surrounding issues. This makes *Cerebus* #0 the perfect introduction to this trail-blazing creator-owned character.

It's the success of creator-owned books like *Cerebus* that has paved the way for the prosperity of Image, and Jim Lee has been at the forefront of that success. *Deathblow* is his follow-up to the incredibly popular *WildC.A.T.s.* The covert super-agent who first appeared in *Darker Image* #1 now headlines his own series. Lee seems to be at his best when the action is down and dirty, and it just doesn't get any grittier than *Deathblow*. Also from Image this month is *1963* #1: *Mystery, Inc.,* from three of the most critically-acclaimed names in comics—Alan Moore, Rick Veitch, and Dave Gibbons. In this issue, these three virtuosos of the comic page pay homage to the classic Silver Age work of Stan Lee and Jack Kirby. Though this tribute to Stan and Jack is sure to be one of the stand-out projects of the year, it's the Fantastic Four's Ben Grimm who first reminded us "There ain't nothin' like the real thing, baby!" Fortunately for us, Image is also delivering the real thing this month as Kirby teams with the likes of Rob Liefeld, Todd McFarlane, Erik Larsen, and Jim Lee to bring us *Phantom Force* #1. As if that wasn't enough, each book will be polybagged with one of five trading cards.

Since one book isn't enough to get your recommended daily allowance of Kirby, Topps is here to supplement your diet. The King (who is far more deserving of a postage stamp than Elvis!) has created four new titles for the card company turned comics publisher. *Satan's Six, Captain Glory, Night Glider,* and *Bombast* will all be set in Jack's new universe, the Secret City. The free *Secret City* #0 will tie them all together. Be sure to make arrangements with your retailer beforehand to get your copy, since he will receive one for each set of the Secret City books he orders this month, so supplies may be limited. Don't forget what happened to *Unity* #0. Making matters even more interesting, *Bombast* #1 will contain the first-ever Image Comics cross-over into another publisher's universe, as the Savage Dragon squares off against Bombast. In the fine tradition of hot new comics, each book in this set will be polybagged with a Kirbychrome trading card. We have no idea what Kirbychrome is, but it sounds cool as hell.

Speaking of cool as hell, it's time to discuss another of this year's monster projects. *Turok* #1 promises to be everything *Bloodshot* #1 was and more. In fact, the entire cover will be chromium this time. Judging from the frenzy to pick up early appearances such as *Magnus: Robot Fighter* #12 and *X-O Manowar* #14 and #15, Valiant has hit the right combination with the re-introduction of the Dinosaur Hunter to the comics world.

Just when you're thinking it just doesn't get any better than this, another one of those ground-breaking projects comes along to knock you on your butt. Starting this June the comics world will bring a new meaning to the words "dream team" when Image and Valiant get together for a little cross-company powwow. Imagine teaming up not only the Image and Valiant characters, but the Image and Valiant creators as well. It's called *Deathmate,* and we'll give you more details on this blockbuster in the next Crystal Ball.

WILLIAM CHRISTENSEN
MARK SEIFERT

HOMEWORK
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• STAY IN SCHOOL •

WIZARD MAGAZINE

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

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You won the Wizard Scavenger Hunt! We sent you the prize! The postman returned it 'cause you weren't there!! On this list we have your name—write us back with your old and new address PRINTED LEGIBLY and, hey, we'll straighten this whole mess out.

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Each manuscript should be typed, double-spaced, run in length between 1300 and 1500 words and be accompanied by a three to four line biography about the author. Submissions for review as guest writers for any monthly department or column are also encouraged.

If artwork can be provided by the author to enhance the article, indicate this, but do not send any with the original submission. *Wizard* is looking for concise, tightly-written manuscripts that cover a subject area as thoroughly as possible in 1300 to 1500 words! All manuscripts are subject to editorial review and revision to conform to the editorial criteria of *Wizard*. All material in *Wizard The Guide To Comics* is protected by copyright and may not be published elsewhere without written permission from *Wizard*.

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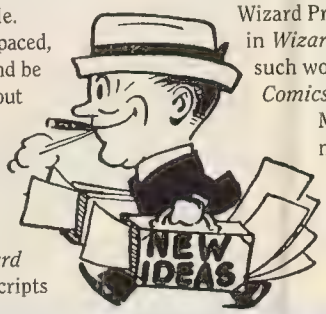


Manuscripts and requests for additional information should be addressed to:

Submissions Review
Wizard The Guide To Comics
100 B1 Red Schoolhouse Road
Chestnut Ridge, NY 10977

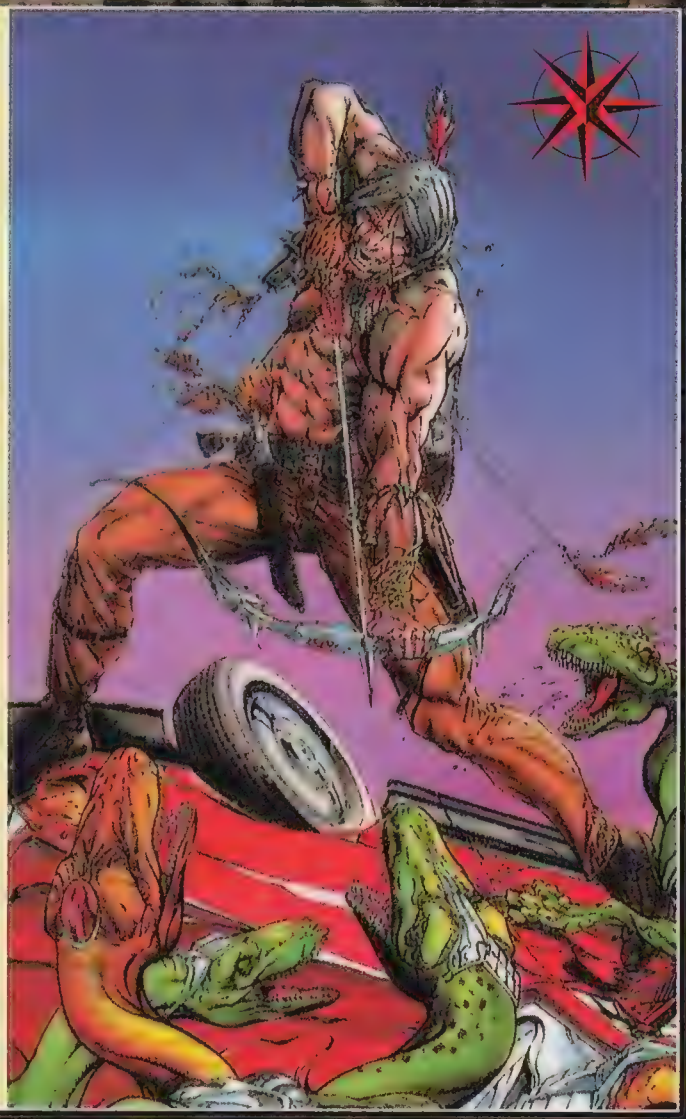
PICKS
FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in April!

Turok: Dinosaur Hunter #1

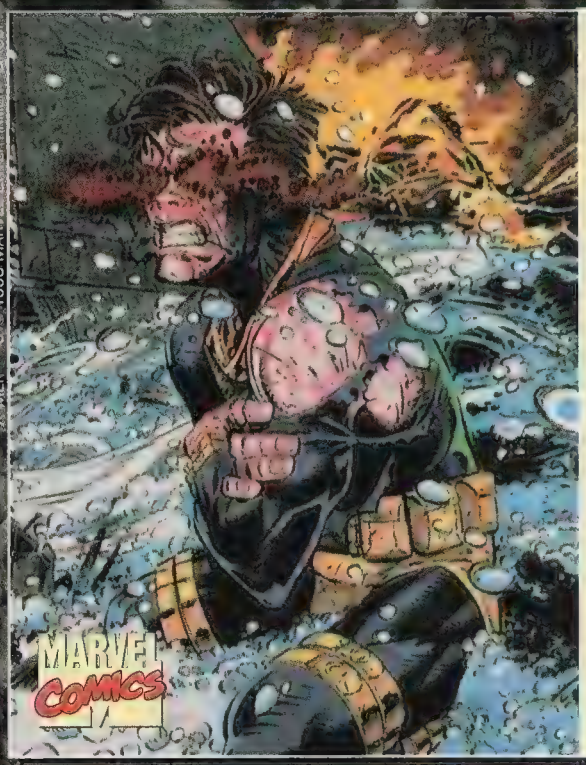
Artist: Bart Sears
Writer: David Michelinie
Release Date: April
Cover Price: $3.50

Last summer in the now legendary *Magnus: Robot Fighter* #12, and later during the enormously successful *Unity* cross-over we witnessed another 1960s-'70s character resurrection. This was another in the line of Valiant's terrific Gold Key/Dell character makeovers (ala Magnus and Solar, but alas, not Brain Boy.). The aforementioned character being Native American dinosaur hunter, Turok. Turok and the inhabitants of his land were trapped in the time stream anomaly created by bodacious bad babe Erica Pierce, referred to in Valiant annals as the Lost Land. In the Lost Land, Turok and his people fought against a far more intellectually advanced breed of dinosaur, known as bionosaurs. (These snappy creatures even possess the ability to talk!) When Solar saved the universe at the end of *Unity*, all of the inhabitants of the Lost Land were randomly dispersed throughout time. (Do I smell future storylines here? You betcha I do.) Turok and some of the dinosaurs landed in the Brazilian rain forest. This is where Turok resumed his hunting of the dinosaurs, and realized he was a stranger, trapped in a strange new land. (This was all documented in *X-O Manowar* #14-15, for the Valiant-impaired.) Now starring in his own monthly title, Turok is ready to hunt down all the remaining bionosaurs, fearing them to be a deadly threat to his new world. Not only will *Turok* sport the breathtaking artwork of Bart Sears, keep a look out for the first combination foil/chromium cover. This will give the covers full width and height metal enhancement!



TUROK™ & © 1993 WESTERN PUBLISHING

X-Men Unlimited #1



X-Men™ & © 1993 Marvel Entertainment Group

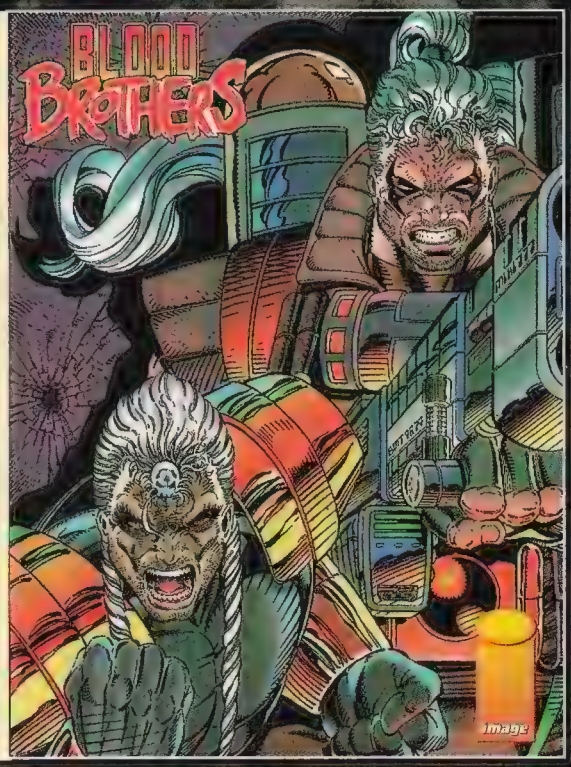
Artist: Chris Bachalo
Writer: Scott Lobdell
Release Date: April 27th
Cover Price: $3.95

Originally marketed during the fall as "X-Men Chronicles," the X-Men join the Fantastic Four and Spidey in receiving their own new *Unlimited* quarterly 65-page, coated-stock title! Marvel has turned up the (30th Anniversary) temperature for this puppy! Actually, after further review, the temperature takes a big-time dip in this issue, courtesy of Magneto's Acolyte, Siena Blaze. Blaze causes the X-Men's aircraft, the Blackbird, to crash land while headed to the Savage Land. Our heroes (Cyclops, Storm and Professor X) find themselves crashed on the frozen tundra of Antarctica fighting off freezing to death! This all-out amazing...(oops, sorry... wrong book. I meant...) uncanny actionfest is brought to us by savvy X-vet Scott Lobdell, with the artwork being supplied by Chris (*Death* Mini-Series, *Shade*, *The Changing Man*) Bachalo, with inks by Dan (*X-Force*) Panosian. Will our heroes escape with their lives? Will they save themselves? If not, who will? Or, will they become a trio of X-cicles? Tune in this month to the latest in Marvel's ever X-panding roster of mutant titles and find the answers to these and other pertinent and impertinent questions!

Bloodstrike #1

By Rob Liefeld, Dan Fraga and Danny K. Miki
Release Date: April
Cover Price: $1.95

One of the titles appearing as part of Image's huge April rollout is the newest in the Rob Liefeld created stable—*Bloodstrike*. *Bloodstrike* #1 is the prelude to the five-part cross-over taking place in both *Bloodstrike* and the new monthly *Brigade* full series. *Bloodstrike* #1 introduces us to five government-funded mercenaries of death, said killers being Cabbot, Fourplay, Tag, Shogun and Deadlock. In the prelude to the cross-over, we not only meet these five characters, we learn that Cabbot and company have been given quite an unenviable task. They've been told to go after and eliminate Brigade. While this may already seem to be a difficult task, it's further compounded by the revelation that Cabbot and the leader of Brigade, Battlestone, are brothers! The Blood Brothers saga promises to shake up the Image Universe, right to its very foundation. Team members will die, betray each other, and basically we readers will get to sit back and enjoy all the chaos and destruction. *Bloodstrike* will boast the high-energy creative work of Rob Liefeld, plus new Extreme Studios talents Dan Fraga and Danny Miki. 1993 should prove to be an extreme-ly exciting time for Image, and *Bloodstrike* appears to be a big part of it.



Bloodstrike™ & © 1993 Rob Liefeld

Deathblow #1

DEATHBLOW™ & © 1993 JIM LEE

By Jim Lee and Brandon Choi
Release Date: April
Cover Price: $2.50

April brings us the second spinoff in Image's highly-touted, highly ordered but (as of this writing) yet-to-be shipped anthology series, *Darker Image.* This title features Jim Lee's gritty military bent action man, Deathblow. This initial issue is actually two-two-two issues in one! When you flip *Deathblow* #1 and it's really neato black varnished cover over you'll find Homage newcomer Nick Manabat's (cool last name! It actually sounds like the name of a comic character). "The Cybernary." "The Cybernary" is a future-based story dealing with a society with no middle class, where the rich try to stay that way and the poor, with nothing, try to get ahead by any means necessary. (This concludes this Image Cybernary special report. We now return you to our regularly scheduled programming, *Deathblow* #1.) In the Deathblow portion of this comic, we find the setting to be during Operation: Desert Storm. The title character, known as Cray, finds that he is assigned to a secret mission right in Baghdad. It's there that Deathblow finds himself on more of a mission than he probably bargained for—he's to assassinate everyone's least favorite wacky Iraqi: Saddam Hussein! Don't miss out on this double destructive bonanza.

1963 #1: Mystery Incorporated

Artist: Rick Veitch
Writer: Alan Moore
Release Date: April
Cover Price: $1.95

Nearly a decade ago, Alan Moore helped to launch the "revisionist" superhero genre, the effects of which still permeate almost all of comicdom today. Moore accomplished this grand feat in the now legendary 12-part DC mini-series *Watchmen.* For those of you fans out there who gravitate towards actually reading your comics before you bag them, I suggest tracking down the *Watchmen* trade paperback. Ask your local retailer. Moore eventually tired of strict superhero comics, and backed off from the medium. Until now. Instead of giving us the usual late '80s/early '90s heroes, seemingly on the precipice of either good or evil, Moore and friends (including Jim Valentino, Steve Bissette, Don Simpson, Rick Veitch, Dave Gibbons, and John Totleben) bring us the first of a proposed six-title line for Image under the *1963* banner. The *1963* banner promises to bring the innocent days of comics, when we could tell the difference between the good guys and the bad guys. It kicks off with Mystery Incorporated, featuring The Planet, Crystalman, Kid Dynamo, Neon Queen, and their amazing Maybe Device! Harken back to the wide-eyed early Silver Age days of comics. However, there are no 12 cent price tags to be found.

THUNDERSTRIKE™ & © 1993 MARVEL ENTERTAINMENT GROUP.

MORE PICKS

Action Comics #687
DC COMICS: "Reign Of The Supermen," part 1. The alien Superman is the first to take up the mantle of Superman, although this Superman has no problems with taking life. **$1.95 DIR. $1.50 NEWS.**

Adventures Of Superman #500
DC COMICS: Superman meets up with Pa Kent in the spirit world. Pa Kent returns to the land of the living, but what about Supes? **$2.95 DIR. $2.50 NEWS.**

Adventures Of Superman #501
DC COMICS: "Reign Of The Supermen," part 2. The teenage Superman has a really tough day, and Tana Moon diverts his attention from Lois Lane. **$1.95 DIR. $1.50 NEWS.**

Aliens: Colonial Marines #4
DARK HORSE: The Marines flee the rail-gun station and head to Bracken's World for some R&R. But the "father" from the previous issue is already there! **$2.50**

Aliens: Rogue
DARK HORSE: A corporate spy named Kray is sent to find out what's happening at a research facility where they're supposedly trying to "domesticate" Aliens. **$2.50**

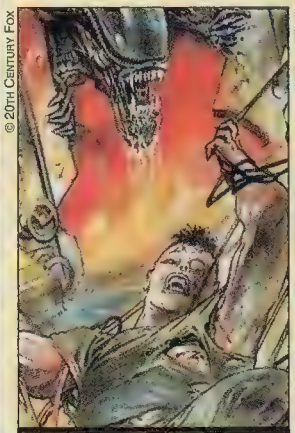
Archer & Armstrong #12
VALIANT: Our heroes return to Los Angeles, but they have yet to recover Armstrong's magical pouch. **$2.50**

Avengers #363
MARVEL: The Avengers attack Proctor at the Citadel, and amazing things are revealed about Sersi. **$2.95**

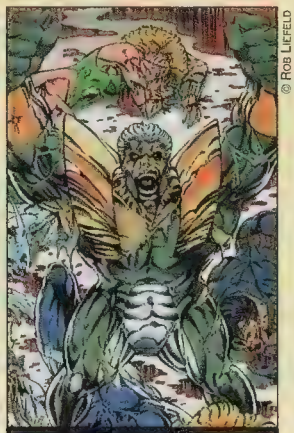
Batman #495
DC COMICS: Batman continues to try to round up the escaped Arkham patients. Bruce Wayne runs up against Lucius Fox, then collapses! **$1.25**

Bloodshot #6
VALIANT: Bloodshot's off to England to work for Neville, Gilad's solicitor, but some people refuse to let him get away without settling their scores first. **$2.25**

© 20th Century Fox



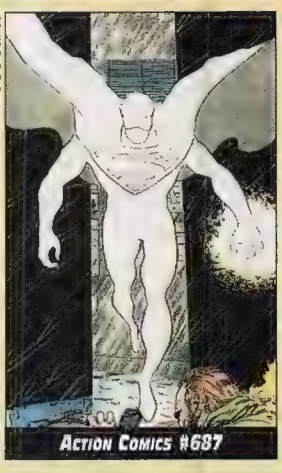
Aliens: Rogue #1



Brigade #1

© Rob Liefeld

© DC Comics



Action Comics #687

© DC Comics

Adventures of Superman #501

Brigade #1
IMAGE: "Blood Brothers," part 1. Brigade begins its regular series. In this issue, the team returns home and runs into an ambush set up by new team Bloodstrike. **$1.95**

Darker Image #4
IMAGE: This series culminates with The Maxx returning to the modern world, Bloodwulf held captive, and Deathblow in the Everglades looking for Manuel Ortega. **$1.95**

Darkhold #9
MARVEL: "Betrayal," part 2. The traitor among the Redeemers is finally revealed! **$1.75**

Death's Head II #7
MARVEL UK: Death's Head II is held captive, beaten to a pulp, and on the menu as the after-dinner murder by Major Oak! Can Tuck save him? **$1.95**

Designer Genes
MARVEL: A one-shot starring Sabretooth, Spider-Man, and the Punisher. Sabretooth tries to beat up on a group of genetic engineers up to no good, and Spidey and the Punisher say no-can-do to both. **$8.95**

Eternal Warrior #12
VALIANT: Caldone returns to rough up Gilad...again. **$2.25**

Excalibur #66
MARVEL: Excalibur heads off to Phoenix's future/past to help her straighten it up for good. **$1.75**

Ghost Rider #38
MARVEL: Ghost Rider learns of the escape and murder perpetrated by the Scarecrow, and that sets in motion the final confrontation. **$1.75**

Harbinger #19
VALIANT: The Harbinger team tries to run away, but Harada's Eggbreakers are never far behind. **$2.50**

H.A.R.D.Corps #8
VALIANT: Hotshot is put to the test as the Corps launches an all-out assault against Harada, after they realize his master scheme. **$2.25**

MORE PICKS

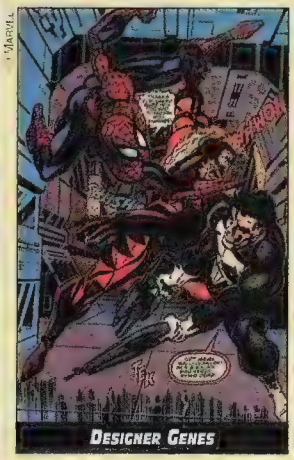


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IMAGE PLUS #1
IMAGE: An informative book dealing with the seven Image founders, how to get into the comics biz, and for all you lucky guys, how to win a dinner date with Spawn creator Todd McFarlane! **$2.25**

INFINITY CRUSADE #1
MARVEL: The Goddess, Adam Warlock's good half made real, wants to rid the Earth of evil. And she'll let nothing stand in her way! **$3.50**

LOBO: UNAMERICAN GLADIATORS #1
DC COMICS: Part 1 of 4. Lobo competes in a game to the death. The prize—a little planet named Zarotey. **$1.75**

MAGNUS: ROBOT FIGHTER #26
VALIANT: Survivors in North Am gather to talk about the past exploits of mighty Magnus. An excellent place to jump aboard for new readers. **$2.25**

THE MAXX #2
IMAGE: Maxx is still on the trail of the killer Mr. Gone. Julia seems to be getting worse, and Mr. Gone appears to know who the Maxx really is! **$1.95**

PHANTOM FORCE #1
IMAGE: Jack Kirby pencils his last full story! The government is holding onto the antidote to a plague that has been wreaking havok on the planet, and it's up to Phantom Force to get it! **$2.50**

PREDATOR: RACE WAR #0
DARK HORSE: A serial killer, a Predator, and the man hired to find out what's going on come together in this prologue. **$2.50**

PUNISHER #79
MARVEL: The Punisher teaches a lesson to the guys who blew up his plane. Bad idea, guys. **$1.25**

PUNISHER 2099 #5
MARVEL: The Cyber Nostra, Fearmaster, and Multifractor don't give up, so Jake helps them make up their minds. **$1.25**

PUNISHER WAR ZONE #16
MARVEL: The Punisher's memory returns while he's in a town full of serial killers. But boy, does hell break loose when he finds Micro's involved! **$1.75**

PUNISHER WAR JOURNAL #55
MARVEL: Punisher finishes roughing up some PCP-frazzled rednecks. Good for him. **$1.75**

RAI & THE FUTURE FORCE #11
VALIANT: The Steel Legion is the only hope for Magnus, Rai, and Leeja, against the Malev forces, but are they friend or foe? **$2.25**

REN & STIMPY #7
MARVEL: It's Official Yak Shaving Day! What more do you need from a comic besides yaks and hair? **$1.75**

RESURRECTION #4
MARVEL: Mephisto fights Warlock for the soul of Shalla Bal, but Mephisto wants more—the souls of Warlock, the Infinity Watch, and the Surfer! **$2.50**

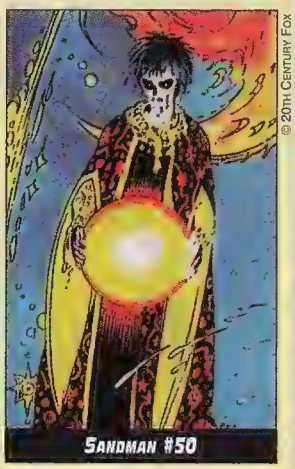
SANDMAN #50
DC COMICS (VERTIGO): In a story reminiscent of Arabian Nights, Haroun Al Rashid wants something from the Sandman, something he can not have. **$2.95**

SHADOWMAN #15
VALIANT: Jack is off to Nebraska, but there's no escape from Shadowman. **$2.50**

SOLAR, MAN OF THE ATOM #23
VALIANT: Solar splits himself in two. One half is off to destroy the spider aliens forever. But now Solar is only half as powerful. There's a problem. **$2.25**

SPAWN #12
IMAGE: In part one of a two-part storyline, we learn who killed Al Simmons! **$1.95**

SPECTACULAR SPIDER-MAN #201
MARVEL: "Maximum Carnage," part 5. Carrion joins up with Carnage, Shriek, and the Spidey Doppelganger, and poor Spidey has to stop them all! **$1.25**



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MORE PICKS

Spirits Of Vengeance #11
MARVEL: Ghost Rider and Johnny Blaze tussle with a humanoid spider creature that eats people's insides and then inhabits their bodies. Yum! **$1.75**

Spider-Man #35
MARVEL: "Maximum Carnage," part 4. It's a an incredible assortment o' people in this ish. Black Cat, Spidey, Venom, and Cloak take on Carnage, Shriek, the Spider-Man Doppelganger, and Demogoblin! Unbelievable, ain't it? **$1.75**

StormWatch #3
IMAGE: StormWatch's battle with the Mercs comes to an end, Chernobyl gets worse as the Russians are defeated by some unkown, plus we witness the introduction of Strafe, who might just join StormWatch! **$1.95**

Superman #78
DC COMICS: "Reign Of The Supermen," part 3. The cyborg Superman from the future comes home to rid the world of Doomsday, for good! **$1.95 DIR. $1.50 NEWS.**

Superman: The Man Of Steel #22
DC COMICS: "Reign Of The Supermen," part 4. Another Superman attempts to rid Suicide Slum of crime. This time a steel worker takes on the guise of The Man Of Steel. **$1.95 DIR. $1.50 NEWS**

Thunderstrike #1
MARVEL: Now that Thor's back, Eric Masterson gets a new costume and identity: Thunderstrike! Also introducing Carjack and featuring a holografix, lightning-patterned foil cover! (wow) **$2.95**

Tribe #2
IMAGE: Out Cold tries to outdo Tribe, and the team continues to grow. Also, we learn more about Steel Pulse. **$1.95**

Uncanny X-Men #301
MARVEL: Mystique gives Forge over to Fitzroy. Lee Forrester, Magneto's ex-lover, shows up at the X-Men's place. **$1.25**

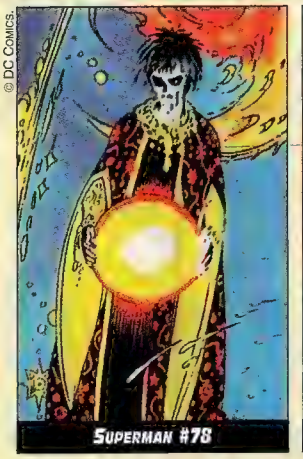
© Marvel

Thunderstrike #1

Youngblood: Strike File #2

© Rob Liefeld

© DC Comics



Superman #78

Superman: Man of Steel #22

© DC Comics

Uncanny X-Men Annual #17
MARVEL: The X-Men seem to be in a perfect world, but the new character X-Cutioner isn't far behind, and he's not going to make things better. **$2.95**

Venom #5
MARVEL: Venom spawns five new symbiotes! Is there no end? Let's hope Venom and Spidey can end this little tirade once and for all. **$2.95**

Warlock & The Infinity Watch #17
MARVEL: Maxam takes everything the Watch has to offer, yet won't fall. He has no memory, except that he must kill Adam Warlock! **$1.75**

What If...? #50
MARVEL: What if the Hulk killed Wolverine? The X-Men find out and want him dead! **$2.95**

Wildstar:Sky Zero #4
IMAGE: Wildstar, still dead, tries to keep the world's future from becoming a thing of the past. **$1.95**

Wolverine #70
MARVEL: Wolverine and Rogue take on Javron in the Savage Land in an explosive, all-out battle. **$1.75**

X-Factor #91
MARVEL: New genegineer Sasha Ryan unveils a plan to rid the Earth of all mutants! Meanwhile, X-Factor battles Armageddon. **$1.25**

X-Men #21
MARVEL: Silver Samurai and Shinobi Shaw further cloud the mystery of who's Betsy Braddock. **$1.25**

X-O Manowar #18
VALIANT: The government wants to know how Aric took over Orb industries, and Aric is stumped for an answer. **$2.25**

Youngblood: Strike File #2
IMAGE: Stories featuring solo characters Diehard and Chapel as they take on Giger and his cyborgs. **$2.50**

THIS MONTH'S NUMBER ONES!

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you many of the #1 issues shipping for April. Happy Hunting!

Raver #1
from Malibu Comics

1963 #1; Mystery, Inc.
from Image

Heru, Son of Ausar #1
from Ania

Captain Glory #1
from Topps Comics

Aliens:Rogue #1
Dark Horse $2.50

Armor #1
Continuity ($2.50)

Bloodstrike #1
Image $1.95

Bombast #1
Topps $2.95

Brigade #1
Image $1.95

Captain Glory #1
Topps $2.95

Cindy Crawford #1
Friendly/Personality Comics $2.50

Cyberrad #1 (1993)
Continuity $2.50

Deathblow #1
Image $2.50

Earth 4 #1
Continuity $2.50

Ebony Warrior #1
Ania ($1.95)

Genocyber #1
Viz Communucations $2.75

Heru, Son of Ausar #1
Ania $1.95

Hybrids #1
Continuity $2.50

Image Plus #1
Image $2.25

Infinity Crusade #1
Marvel $3.50

Justice League Task Force #1
DC $1.25

Kamandi: At Earth's End #1
DC $1.75

Knight Stalker #1
Five Star Comics $2.50

Lobo: Unamerican Gladiators #1
DC $1.75

Man of War #1
Malibu $2.50 ($1.95 Newsstand)

Meatcutter 34 #1
London Night Studios $2.95

Megalith #1
Continuity $2.50

Midnight Men #1
Marvel $2.50

Ms. Mystic #1 (1993)
Continuity $2.50

Night Glider #1
Topps $2.95

Original Man #1
Ania $1.95

Phantom Force #1
Image $2.50

Raver #1
Malibu $2.95 ($1.95 Newsstand)

Redblade #1
Dark Horse $2.50

Satan's Six #1
Topps $2.95

Sex Warrior #1
Dark Horse $2.50

Shadow Riders #1
Marvel $2.50

Sonic The Hedgehog #1 -The Series
Archie Comics $1.25

Static #1
DC: Milestone $2.95 ($1.50 Newsstand)

The Trouble With Girls #1
Marvel $2.50

Thunderstrike #1
Marvel $2.95

Tor #1
Marvel $5.95

Turok: Dinosaur Hunter #1
Valiant $3.50

U.S. Agent #1
Marvel $1.75

Untamed #1
Marvel $2.50

Vertigo Visions #1
DC:Vertigo $3.95

X-Men Unlimited #1
Marvel $3.95

Zillion #1
Eternity $2.50

Zwanna, Son Of Zulu #1
Ania $1.95

1963 #1: Mystery, Inc.
Image $1.95

TOP 100 MARCH - 1993

Here's the list for March... the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 Uncanny X-Men #300
2 Spawn #11
3 Maxx #1
4 Youngblood: Strike File #1
5 Cable #1
6 Spider-Man Unlimited #1
7 Magnus: Robot Fighter #25
8 Stormwatch #2
9 Tribe #1
10 Spectacular Spider-Man #200
11 Darker Image #3
12 Web of Spider-Man #100
13 Venom #4
14 Wildstar: Sky Zero #3
15 X-Men #20
16 Rai & The Future Force #10
17 Bloodshot #5
18 X-Force #22
19 H.A.R.D.Corps #7
20 Spider-Man 2099 #7
21 Wolverine #69
22 Newstime-Life: Death of Man of Steel
23 Solar #22
24 Harbinger #18
25 Amazing Spider-Man Annual #27
26 X-O Manowar #17
27 Eternal Warrior #11
28 X-Factor Annual #8
29 X-Factor #90
30 Amazing Spider-Man #377
31 Punisher 2099 #4
32 Archer & Armstrong #11
33 Shadowman #14
34 Doom 2099 #5
35 Spider-Man #34
36 Dragon Lines #1
37 Lobo: Portrait of a Victim #1
38 Ren & Stimpy #6
39 Icon #1
40 Resurrection #3
41 Death: High Cost of Living #3
42 Secret Defenders #3
43 Invaders #1
44 Ghost Rider #37
45 Kid Eternity #1
46 New Warriors Annual #3
47 Wild Thing #2
48 Hellstorm #2
49 Lawdog #1
50 Ravage 2099 #6
51 Silver Surfer #80
52 Incredible Hulk #405
53 Spirits of Vengeance #10
54 Sandman #49
55 Death's Head II #6
56 Avengers Annual #22
57 Fantastic Four #371 (2nd)
58 Batman #492
59 Legends of the Dark Knight #45
60 Marvel Masterworks Collection #1
61 Captain America Annual #12
62 Batman #493
63 Alpha Flight #120
64 Moon Knight #50
65 Shadow of the Bat #12
66 Aliens: Colonial Marines #3
67 Predator: Race War #2
68 Mad Dog #1
69 Punisher War Zone #15
70 Hardware #2
71 Morbius #9
72 Detective Comics #660
73 X-Men Adventures #7
74 Detective Comics #659
75 Blood Syndicate #2
76 Excalibur #65
77 Punisher #78
79 Sandman Mystery Theatre #2
80 Warlock & Infinity Watch #16
81 New Warriors #35
82 Dracula: Vlad the Impaler #2
83 Thor #462
84 Sebastian O #1
85 Iron Man #292
86 Hardware #3
87 Ultraman #1
88 Justice League America #74
89 Next Men #13
90 Fantastic Four #376 (newsstand)
91 What If? #49
92 Punisher War Journal #54
93 Namor #38
94 Darkhawk #27
95 Enigma #3
96 Captain America #415
97 Avengers #362
98 Marvel Comics Presents #129
99 Marvel Comics Presents #128
100 Marvel Comics Presents #127

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	4 (+1)	28 (+3)	58 (+1)
DC Comics	- (+0)	5 (-1)	20 (+2)
Image	5 (+0)	7 (+0)	7 (+0)
Valiant	1 (-0)	10 (+0)	10 (+0)
Dark Horse	- (+0)	- (-1)	3 (-2)
Topps	- (+0)	- (+0)	1 (-1)
Harvey	- (+0)	- (+0)	1 (+1)

(+ or - indicates change from last month's listings)

TOP 10 MARCH 1992

1 X-Men #8
2 Incredible Hulk #393
3 Uncanny X-Men #288
4 X-Men Annual #1
5 X-Force #10
6 Ghost Rider #25
7 Uncanny X-Men Annual #16
8 X-Force Annual #1
9 Lobo's Back #1
10 Spider-Man #22

TOP 10 APRIL - 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

© VALIANT

MAGNUS: ROBOT FIGHTER #12
Artist
Gonzalo Mayo
Writer
Jim Shooter

Three straight months at the number one slot, and this month it has the strongest placement yet, as the multi-foiled *Turok* #1 should be hitting the stands around the time you're reading this. So what the hell does Turok have to do with *Magnus*? Well, since one used to hang out in a pocket dimensional prehistoric past (!) while the other lives in the year 4001, just about nothing. What they do have in common is that they both appear in this story, but while it's just a regular appearance of our bud, Magnus, it's the first Valiant appearance of Turok. Thanks to the powerful pencils of Bart Sears, Turok has become something of a hot character these days, and this is where it all leads back to.

© VALIANT

RAI #3
Artist
Joe St. Pierre
Writer
David Michelinie

Moving up a notch from last month's top ten, *Rai* #3 continues to have absolutely nothing special in it. No cameo appearances, no guest shots, not even one o' them fancy metal-foiled covers that the kids go ga-ga over nowadays. What it does have is two things: first, it's print run is unbelievably small. In a day and age where the print run on comics resembles the National Debt, the print run on this baby was like 30,000. Very small. The second good thing going for it is the fact that it's a Valiant title. Where most "alternative" books have small print runs, it doesn't matter because their audience is so small. Though Valiant started out that way, they've grown considerably, making these older books hot collectibles.

© VALIANT.

RAI #4
Artist: Joe St. Pierre
Writer: David Michelinie

Double double your expenses... Yup, here's another one o' them rare Valiant books with that dead Japanese guy. Though the print runs for both this and *Rai* #3 are similar, fans are going for *Rai* #3 a little more than this book, which may not make much sense, but hey, this is the comic book industry. It's not supposed to make sense. Also atributing to these two books' hot streak is the release of *Rai and the Future Force*, which premiered at #9. Normally, when a book is cancelled, it kind of dwells in the "hey, this crap sucks" box, receiving zippo on the attention meter. With the *Future Force* going strong, back issues of *Rai* are hotter than ever.

© VALIANT.

X-O MANOWAR #4
Artist: Mike Manley
Writer: Englehart & Layton

Hey, wasn't this book in the Comic Watch last month? Sure was, and that was back when rumors of the book's importance were just beginning to spread Now that hot little bit of info is on everyone's lips as collectors everywhere scramble to get a copy (or six) before the price shoots up into orbit. If you don't know what the hell I'm talking about, let me bring you up to speed. Our boy Aric (X-O) is hanging out with Capt. Unpleasant himself, Toyo Harada, when they stop by a hip New Orleans jazz club, and guess who's there wailin' away on the sax? Yup, Jack Boniface (a.k.a. Shadowman) makes a cheesy one-panel appearance, but by golly, regardless of how brief it may be, it's still his first appearance.

5

© Valiant

Rai
#0
Artist: David Lapham
Writer: Bob Layton

He shoots...he scores!! A hat trick ladies and gentleman! Between issues #3,4 and now, #0, the mighty Rai scores three times here in the top ten. Hey, pretty impressive I must say. Anyway, aside from that really awesome looking cover, this book has tons of stuff going for it. Not only does it set the groundwork for the entire future of the Valiant universe (or so they say..), but it's also the catalyst for the upcoming Image/Valiant *Deathmate* crossover. During the course of the story, Solar, distraught over the death of his beloved Gayle, splits into two different personas-one that went into a self-imposed exile, and another that went off to explore other realities, namely, the Image Universe.

6

© Valiant

Solar
#14
Artist: Steve Ditko
Writer: Kevin Vanhook

Another Valiant book. I'm beginning to see a trend here. So...considering the fact that this book came out not so long ago, and nobody in this book is getting their own title this month, what makes it such a "must-getter"? A little bugger by the name of Fred Bender makes his first appearance in this issue, and while he may not be receiving his own title this month, Bender is definitely one of the more important characters in the growing line of Valiant "rookies", as he is destined to become the nefarious Dr. Eclipse. Pretty un-dramatic since most fans don't who the hell Dr. Eclipse is, eh? Well the ones that do are driving the book's popularity crazy, and dealers are happy to oblige.

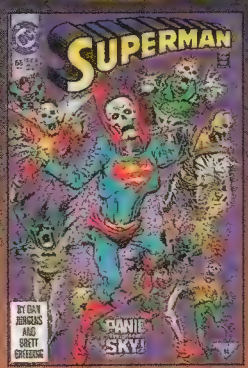
7

Todd McFarlane

Spawn
#4
Artist: Todd McFarlane
Writer: Todd McFarlane

This is no ordinary book. It contains one of those semi-incredible Image coupons, which, combined with the six other coupons from the pages of *Brigade* #1, *Savage Dragon* #3, *WildC.A.T.s* #2, *Cyberforce* #1, *Shadowhawk* #1 and *Youngblood* #0 got you a copy of the mail away only *Image Comics* #0. But, since none of those other books are here on the charts, that alone can't make this book so great. What it does is that this is the only book in the history of Image comics that even resembles a monthly book, something the fans like and will throw their support to. On top of that, *Spawn* has recently had such hot creators as Frank Miller, Neil Gaiman and Dave Sim doing guest shots, adding more fuel to the fire.

8

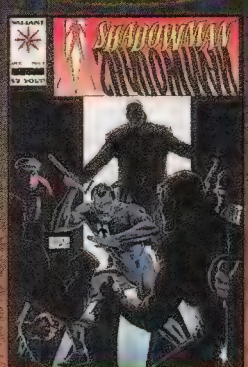


© DC Comics

Superman
#66
Artist: Dan Jurgens
Writer: Dan Jurgens

Hats off to DC, who's usually a stranger to these pages. Shame they had to off the big guy to generate the publicity though. But wait a sec, what does this book have to do with the whole death of Superman thing? The villain of this story, Brainiac, is defeated at the end of this "Panic in the Sky" storyline, but not before he releases his last blow at the heroes; a device which is activated but never really does anything, just gets shot off into space (presumably to fall to earth). The rumor mill is churning out that this is the first "appearance" of Doomsday, who was Brainiac's doomsday weapon. DC announcing the release of the *Panic in the Sky* trade paperback, with an added page, has done wonders for this book's popularity as well.

9



© Valiant

Shadowman
#8
Artist: Yvel Guichet
Writer: Bob Hall

Heyyyyyy...a Valiant book. Way cool. What do you say we start running two different top ten lists, one to show how all the Valiant books are doing, and another to let some other books get some air time, and allow me to write about some other books once in a while? It gets pretty damn tedious writing about the same books over and over again month after month and keeping this section even mildly entertaining fo...I seem to getting off the topic here. Let me start fresh.

Heyyyyyy...a Valiant book. Way cool. Aside from just being a cool story with Shadowman (one of Valiants neater characters), it's also the first appearance of head Valiant bad guy Master Darque!

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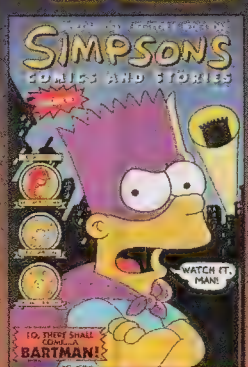


© 20th Century Fox.

Simpsons Comics and Stories #1
Artist: various
Writer: various

Kind of weird that this company, Welsh Publishing, has a book in the top ten and Marvel, lord high rulers of the Multiverse, has none. Hmmm, this is the kind of thing that keeps you up at night, if you don't have a life or nothin'. Enough of that. Not much needs to be said on this one. The Simpsons are one of the hotter properties around right now, and a comic book featuring them was bound to become a hot item with the fans. The lead story, which features a huge comic-book company ripping off the Radioactive Man character from his creator for a measly couple of bucks, and then killing Radioactive Man in an attempt to re-kindle his waning popularity is really a hoot. Only in fiction.

Wizard Market Watch

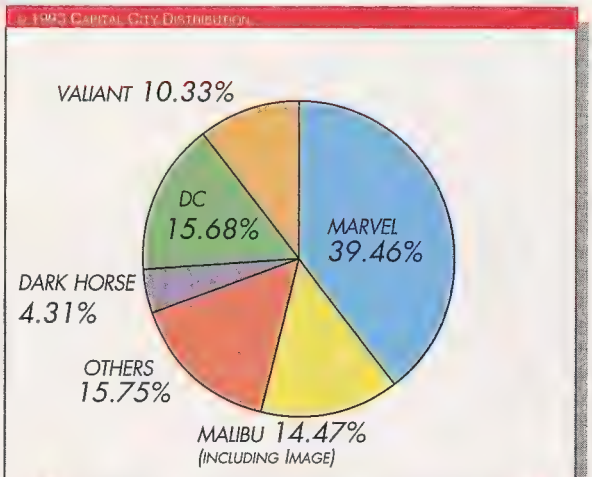
Valiant remains the talk of the comic book industry, as new releases continue to climb the charts as back issues continue to dominate the after market. The release of the much ballyhooed *Bloodshot* #1, *Rai and the Future Force* #9, *Magnus* #25 and *Turok* #1 have all done exceptionally well, and have sustained themselves nicely in after-market sales. As far as the older issues, they are the after market right now. Early Valiants such as *Magnus* #12, *Rai* #3 and 4, *X-O Manowar* #4 and *Solar* #14 are the hottest commodities dealing right now, commanding top dollar. They are either key back issue books, limited print run titles or both.

What makes some of Valiant's titles so popular are the "hidden" appearances of so many characters in their titles. The aforementioned *X-O Manowar* being a prime example. During a nightclub scene, Jack (Shadowman) Boniface is seen prior to the release of *Shadowman* #1. An otherwise "warm" issue, this cameo shot turns this book into a hot seller. Though it's a breath of fresh air from other companies' over-hype of new characters, some fans and dealers have expressed their displeasure with the amount of "hidden" character books on the market. The complaint is that there seems to be an "up and coming" in every book, way too many for the fans (or dealers) to keep track of. Very hollow complaint. Compare the amount of first appearances in Marvel or DC to Valiant, and the boys over at the big V have just a fraction of that.

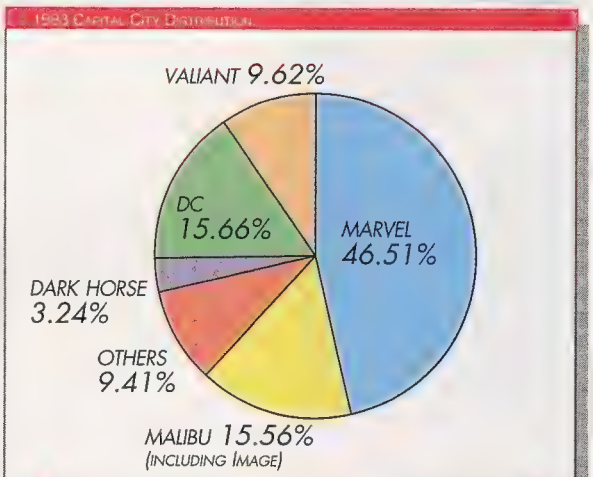
DC has quieted down significantly in the back issue market since the release of the much hyped death of Superman. The actual book where Big Blue buys it has dropped to a stable $24, where at one point it was selling for $100+. Excitement does surround the release of the four new Superman in the pages of *Action Comics* #687, *Adventures of Superman* #501, *Superman* #78 and *Superman: The Man of Steel* #22. Whether or not these will maintain their popularity after their release remains to be seen.

Two DC books that are cooking on the charts are also related to the death of Superman. *Superman* #66 is rumored to hold the first appearance of Doomsday, while the *Superman Special* #1 released in '92 featuring the Sandman Superman may hold the key to the "re-birth" of Superman. During that storyline, Superman battles a Superman doppelganger, and during the final battle, one of them wins, but while it appears to be the "real" that wins, it could very well be the Super-Sandman, who later fell at the hands of Doomsday, leaving the "real" Superman in a comatose state back at the sight of the Superman/Sandman battle. Sound stupid? Tell that to Jean Grey.

In non-Superman related news, the rumored "Death of Batman" scheduled to hit the fans later this year has spun off rumors aplenty. Though no official statement has been made (keep in mind these are rumors people!), it appears Azrael will be playing a major role in Gotham City after a "slight" costume change. So who supposedly kills the Bat



Dollar Share of the Comic Book Market for January, according to Capital City Distribution



Piece Share of the Comic Book Market for January, according to Capital City Distribution

dude? Bane is the word on the street. Suffice to say, all appearances of Azrael and Bane are going like hotcakes. Top scorches include Azraels first appearance in the *Sword of Azrael* #1 mini-series, and Bane's first appearance in the *Batman: Vengeance of Bane Special* #1.

Marvel Comics remains the giant as far as new issue sales are concerned, but are really losing it as far as back issue sales. Though there are some characters that are generating activity in the back issue bins (Sabretooth, Venom), most of the once hot books that were once dealer's bread and butter and topped the fans want lists are dead in the water. Lee *X-Men*, McFarlane *Spider-Man* and Liefeld *Mutants*, once the industry's best back issue movers, now collect dust. Oddly enough, the hottest back issues Marvel has right now feature characters licensed from Nickelodeon, *Ren & Stimpy*. The popularity of this title took dealers by surprise, and it's relatively low print run made it a hit with the fans. Even these books, which carry surprisingly high price tags for a cartoon-adaptation, are experiencing a slow down with their prices beginning to waver.

Image Comics is still...well, Image Comics. Every new title that's released sells unbelievably well, arrives in the stores several months after it's release date and then sells out, to slowly garner a higher price as the days pass by. Though fans and dealers alike both complain about the staggering delays in the Image titles, they can not dispute the fact that these titles are the fastest selling books in the store.

The cream of the crop here are *Spawn*, *Youngblood* and *WildC.A.T.s*. *Spawn* since it's McFarlane art, and the news of Frank Miller, Alan Moore and Dave Sim's guest writing has gone over great even with the *Spawn* skeptics. *Youngblood* has the historic importance of being the first Image title (and Rob Liefeld's current popularity doesn't hurt any), and *WildC.A.T.s* is easily one of the best drawn comics on the market today.

The upcoming Image/Valiant *Deathmate* crossover should drive fans crazy, as will the Neal Adams/Todd McFarlane team up in the She-Bat and Spawn crossover published by Continuity. Expect the books involved in the "Image Comics Month" coupon offer to experience a dip in popularity after the coupon offer expires. Even now the books involved are feeling the hype (and the price tags) easing down.

Interesting news regarding Image outside the comics medium is the planned Liefeld/Spielberg *Doom 4* live action movie, and the rumored *Spawn* and *WildC.A.T.s* flicks. Whether or not these projects see it to the silver screen remains to be seen.

Dark Horse Comics is set to enter the "superhero war" between Marvel, DC, Image and Valiant with the release of Comics Greatest World, a series of books debuting in June with a cover price of $1. Creators involved in the project reads like a list of who's who in the comic industry. Frank Miller, Walt Simonson, George Perez, Art Adams, the list goes on and on. The characters involved are some of the more interesting looking characters to come into comics in some time, and the fictional cities in which the stories take place (Arcadia, Golden City, the Vortex and Steel Harbor) are perfect settings for wild superhero yarns. These books should be fantastic, as long as fans give them a chance.

On a different note, Dark Horse's one time best sellers, the *Aliens*, *Predator* and *Terminator* series are all sitting quiet in the bins.

With independents/alternative companies like Image, Dark Horse and Valiant standing tough, DC continuing to experience stumbling blocks and Marvel just printing everything but the sink, the comics industry will be a mighty interesting place to be in '93. Expect change. ☆

ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (perhaps 10 minutes of your time), will receive a copy of the results, compiled in a participating-dealers ONLY newsletter, which you'll get faster and earlier than any other top-selling titles and back issues pricing info anywhere. We are also programming regional information. To participate, write or fax, on letterhead, to DEALER NEWSLETTER, Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. Fax: 914-426-6071.

WIZARD'S TOP TEN HOTTEST ARTISTS

PHOTO: AL ORTEGA

1. TODD McFARLANE
SPAWN

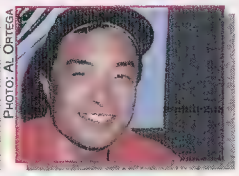


PHOTO: AL ORTEGA

2. JIM LEE
WILDC.A.T.S

3. ROB LIEFELD
YOUNGBLOOD, YOUNGBLOOD STRIKE FILE

PHOTO: AL ORTEGA

4. DALE KEOWN
PITT

5. SAM KIETH
THE MAXX

6. BART SEARS
TUROK

7. JAE LEE
NAMOR, YOUNGBLOOD STRIKE FILE

8. JOE QUESADA
X-FACTOR, CRUCIBLE

PHOTO: AL ORTEGA

9. MARK BAGLEY
AMAZING SPIDER-MAN, VENOM

PHOTO: AL ORTEGA

10. RON LIM
SILVER SURFER, INFINITY CRUSADE

SHOWS AND CONVENTIONS

WIZARD IS NOT RESPONSIBLE FOR INCORRECT OR FALSE SHOW CALENDAR INFORMATION.

ALABAMA

APR 3, AL, RAWSVILLE, Sports Card, Comic & Racing Show, Rainsville Civic Center, Arena Floor, T:50 F:$40.50 A:$1, 9am-6pm, Mike Hosch 205-228-7244 or Russ Deerman 205-228-6511

APR 3,4, AL, HUNTSVILLE, Sports Card & Comic Book Show, University Inn, T:50 F:$60 (3@ $150) A:$1, Sat 9am-6pm, Sun 10am-5pm, Stacy or Gary Mason, 615-934-2537

APR 17, AL, BIRMINGHAM, Birmingham Comics, Howard Johnson, Hwy 31 South, F:$30 (2@ $50) A:$1, 10am-5pm, Sean Walsh, 205-733-8345

ARKANSAS

APR 3,4, AR, ARKANSAS, Little Rock Spring National Baseball & Comic Book Show, Hall of Industry, Arkansas State Fairgrounds, T:400 F:$150-$200, Booths 25, F:$800-$1500 A:$3, Sat 9am-7pm, Sun 9am-5pm, Ken Gates, 800-982-1703 or 501-236-6576

APR 10, AR, HARRISON, Mo-Ark Comic & Card Show, Holiday Inn Harrison, F:$25 A:$1, 9am-5pm, Tom Elledge, 501-741-8233

APR 17, AR, LITTLE ROCK, Comics & Cards "Cosmic Convention", Master's Inn, I-30 & 9th Street, Exit 140, T:28 F:$45 A:$1.50, 9am-5pm, Doug Woodrame, 501-847-4533 or 501-847-6173

CALIFORNIA

APR 2,3,4, CA, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham in Old H.S. room's 40 & 41, at the corner of Branham & Meridian, T:45 F:$20-$50/day $70-$110/show A:Free, Info 408-265-6844

APR 3,4, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

APR 3, CA, WALNUT, Baseball Card, Comics, McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, Pomona Frwy (60) Fairway exit) T:100+ F:$30 A:Free, 10am-5pm, Frank or Jim, 714-594-7492

APR 4, CA, WEST COVINA, Comic Book & Baseball Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center (10 Frwy-Puente Exit) T:50 F:$40 A:$2, 10am-5pm, Gabe, 909-625-5942

APR 5, CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar (At Shaw), T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo, 209-292-2890

APR 6, CA, NORTH HOLLYWOOD, The Valley Cards, Comics & Collectibles Show, The Beverly Garland Hotel, 4222 Vineland Ave., T:50 F:$30 A:Free, 5pm-9:30pm, Donna Arnott, 818-247-9775

APR 7, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 714-780-4555

APR 7, CA, WALNUT, Baseball Card, Comics, McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, Pomona Frwy (60) Fairway exit, T:100+ F:$30 A:Free, 5pm-9:30pm, Frank or Jim, 714-594-7492

APR 9,10, CA, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham in Old H.S. room's 40 & 41, at the corner of Branham & Meridian, T:45 F:$20-$50/day $70-$110/show A:Free, Info 408-265-6844

APR 10, CA, WALNUT, Baseball Card, Comics, McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, Pomona Frwy (60) Fairway exit) T:100+ F:$30 A:Free, 10am-5pm, Frank or Jim, 714-594-7492

APR 10, CA, SAN DIEGO, Comic Castle Comic Book Convention, Scottish Rite Center in Mission Valley, 1895 Camino Del Rio South,, Comic Castle, 619-222-3302

APR 10,11, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

APR 11, CA, SAN FRANCISCO, Easter Sunday S.F. Comic Book & Sports Card Show, 1500 Van Ness Ave., between Pine & California, T:50 F:$50 A:$1 (under 8 free), 10am-4pm, Al Jang, 415-386-9036

APR 14, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 714-780-4555

APR 14, CA, WALNUT, Baseball Card, Comics, McDonald Collectibles, Frank and Son Warehouse, 19465 East Walnut Drive North, Pomona Frwy (60) Fairway exit, T:100+ F:$30 A:Free, 5pm-9:30pm, Frank or Jim, 714-594-7492

APR 16,17,18, CA, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham in Old H.S. room's 40 & 41, at the corner of Brannam & Meridian, T:45 F:$20-$50/day $70-$110/show A:Free, Info 408-265-6844

APR 17,18, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

APR 17,18, CA, SAN DIEGO/DEL MAR, Del Mar/San Diego Comic Book & Sports Card Show, Del Mar Fairgrounds, 2260 Jimmy Durante Blvd., Exit 5 Fwy at Fairgrounds & via Della Valle, T:120 F:$125 A:$2, Sat 10am-5pm, Sun 10am-4pm, Al Jang, 415-386-9036

APR 17,18, CA, FRESNO, Uncle Sams United Card Dealers, Manchester Center Mall, Shields & Blackstone Aves., T:60 (8 foot) F:$60 daily A:Free, Sat 10am-5pm, Sun 11am-5pm, Robb Gouldy, 209-226-2335

APR 18, CA, SAN JOSE, San Jose Comic Book & Card Show, Lebaron Hotel, 1350 N. First St., T:40 F:$50, A:$1 (under 8 free), 10am-4pm, Al Jang, 415-6-386-9036

APR 18, CA, BUENA PARK, Orange County Comic, Card & Collectible Show, Sequoia Athletic Club, 7530 Orangethorpe Ave.,T:70 F:$65 A:$5 (10 & under free), 10am-4pm, Mark Ramsey, 714-647-7225

APR 20, CA, PASADENA, The Pasadena Center, 300 East Green St., T:50 F:$30 A:Free, 5pm-9:30pm, Donna Arnott, 818-247-9775

APR 21, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40F:$20 (2@ $15) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 714-780-4555

APR 23,24,25, CA, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham in Old H.S. room's 40 & 41, at the corner of Branham & Meridian, T:45 F:$20-$50/day $70-$110/show A:Free, Info 408-265-6844

APR 24,25 CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

APR 25, CA, GLENDALE, S. CA Comic Book, Sport Card & Collectable Show, Glendale Civic Auditorium, 1401 N. Verdugo Rd., T:60 (30 non-sport) F:$50/$40 A:$2.50 (under 6 free), 10am-4pm, Dean Chen, 818-842-1861

APR 28, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$20 (2@ $15) A:$1 (under 15 free), 5pm-10pm, Don Hughes, 714-780-4555

APR 30,MAY 1,2, CA, SAN JOSE, 3 Day Comic Book & Collector Card Show, 1570 Branham in Old H.S. room's 40 & 41, at the corner of Branham & Meridian, T:45 F:$20-$50/day $70-$110/show A:Free, Info 408-265-6844

MAY 1,2, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

MAY 2, CA, WEST COVINA, Comic Book & Baseball Card Show, Hilton Hotel, 14635 Baldwin Park Towne Center (10 Frwy-Puente Exit) T:50 F:$40 A:$2, 10am-5pm, Gabe, 909-625-5942

MAY 8,9, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

MAY 15,16, CA, FRESNO, Uncle Sams United Card Dealers, Manchester Center Mall, Shields & Blackstone Aves., T:60 (8 foot) F:$60 daily A:Free, Sat 10am-5pm, Sun 11am-5pm, Robb Gouldy, 209-226-2335

MAY 15,16, CA, RIVERSIDE, The Main Event, 12321 Sampson Avenue, Unit R, 91 Frwy, Exit McKinley, Right on McKinley, Left on Sampson, T:40 F:$25 A:$1 (under 15 free), 10am-6pm, Don Hughes, 714-780-4555

COLORADO

APR 10, CO, NORTHGLENN, Valiant Comic Book Convention, Northglenn Recreaton Center, 11801 Community Center Dr., Off I-25 & 120th, F:$50 (2@ $75) A:$1 (under 12 free), 11am-5pm, Mike Wells, 303-466-1620

CONNECTICUT

APR 3, CT, WATERBURY, Comic Book Collectors State Convention '93, Red Bull Inn, Exit 25 I-84, T:80 F:$20 A:$2, 9:30am-3pm, Eric Schuell, 203-932-6562 or 203-723-8205

APR 3, CT, WATERBURY, SSPP Card & Comic Show, T:40 F:$25 A:$1,10am-4pm, John Streich, 203-755-4190

APR 4, CT, WINDSOR LOCKS, Comic Book Convention, The Holiday Inn, 16 Alla Grasso Tpke, exit 40 off I-91 on Rt. 75, T:25 (6 Foot) F:$30 A:$1, 10am-4pm, Mike Wambish, 203-242-1189

APR 10, CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967-Rubber Ave., T:50 (10 Comics) A:Free, 9am-3pm, Thomas Bryk, 203-723-9289

APR 18, CT, NORWICH, Sheraton Norwich, 10 Laural Bldv., Rt 82 Exit 80 off Rt 395, T:60 F:$40 A:Free, 9am-4pm, Larry Rice, 203-887-2689

APR 23, CT, NORTH HAVEN, North Haven Comic Book & Card Show, Knights of Columbus Hall, 21 Broadway St., Exit 11 off I-91 North Exxit 12 off I-91 South, T:35 F:$30 (8 foot) A:$2 (under 10 $1), 6PM-10PM, Nasir Shaikh, 203-734-3959

APR 25, CT, EAST HARTFORD, Connecticut Comic Book Convention, East Hartford Elks Hall, 148 Roberts St., Exit 58 - I-84, T:35 F:$35 A:.99, 11am-5pm, Hal Kinney, 203-289-1208

APR 30, CT, MERIDEN, Meriden Comic Book & Card Show, Days Inn, 900 East Main St., Exit 17 off I-91 South, Exit 67 off Rt 15, T:35 F:$25-$35 A:$2 (under 10 $1), 6pm-10pm, Nasir Shaikh, 203-734-3959

MAY 2, CT, WINDSOR LOCKS, Comic Book Convention, The Holiday Inn, 16 Alla Grasso Tpke, exit 40 off I-91 on Rt. 75, T:25 (6 Foot) F:$30 A:$1, 10am-4pm, Mike Wambish, 203-242-1189

MAY 8, CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967-Rubber Ave., T:50 (10 Comics) A:Free, 9am-3pm, Thomas Bryk, 203-723-9289

DELAWARE

APR 18, DE, WILMINGTON, Tri-State Comic Convention, Radisson Hotel, Rt 202 next to Concord Mall, I-95 exit 202 North (8B), T:35 F:$65 (6 foot) A:$3, 11am-4pm, Info 302-529-7422

FLORIDA

APR 4, FL, ORLANDO, Holiday Inn, S. Orange Blosom Trail, 7900 S. Orange Blossom Trail, T:25 F:$35 A:$1, 10am-4pm, George Smith, 407-469-3759

APR 4, FL, PALM BEACH GARDEN, Holy Cow's Monthly Comic Book & Cards Show, Holiday Inn at PGA Blvd & I-95, T:30 F:$45 A:$1, 10am-5pm, Bill Berg, 407-743-6595

APR 10,11, FL, ORLANDO, Orlando Sports Card & Comic Book Show, Central Florida Fairgrounds, Bldg. A, T:60 F:$75(min 2) A:Free, 10am-5pm, Don Celoria, 813-297-5432

SHOWS AND CONVENTIONS

ARP 17,18, FL, ORLANDO, Mall Card & Comic Show, Winter Park Mall, 100 North Orlando Ave., T:45 F:$110 A:Free, George Smith, 407-469-3759

APR 17,18, FL, LAKELAND, Lakeland Sports Card & Comic Book Show, Lakeland Mall, 1108 E. Memorial Blvd., T:50 F:$50 (min 2) A:Free, 10am-5pm, Don Celoria, 813-297-5432

APR 17,18 FL, PALM BEACH GARDEN, Holy Cow's Monthly Comic Book & Cards Show, Palm Beach Outlet Mall, Off Okeechobee Blvd. 2 blocks East of Tpke, T:40 F:$75 A:Free, Sat 10am-9pm, Sun 12noon-5pm,Bill Berg, 407-743-6595

APR 24,25, FL, FT. LAUDERDALE, The Bazaar Comic Book & Card Show, 3200 W. Oakland Park Blvd, A:Free, 10am-5pm, Paul Wagner, 305-484-3387

GEORGIA

APR 2,3,4, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

APR 9,10,11, GA, LILBURN, PT Shows Inc., 4230 Hwy 29, Corner of Beaver Ruin Rd and Hwy 29, Exit 39 I-85, T:20 F:$50 A:$1 (under 6 free), Fri 4pm-9pm, Sat 10am-7pm, Sun 11am-6pm, David Bradford, 404-923-5557

APR 24,25, GA, ATLANTA, Legends Collector's Show, Market Square Mall, 2050 Lawrenceville Hwy, Intersection of N. Druid Hills & Lawrenceville Hwy, T:40 F:$60 A:$1, Sat 10am-9pm, Sun 12noon-6pm, Dana Pinkard, 706-234-8210

MAY 1, GA, ROME, Legends Collector's Show, Riverbend Mall, Turner-McCall Blvd., T:24 F:$50 A:Free, Sat 10am-9pm, Sun 12noon-6pm, Dana Pinkard, 706-234-8210

HAWAII

APR 10,11, HI, HONOLULU, Collector's Classic #2 Comic Book & Sports Card Show, Hawaii Prince Hotel, 100 Holo Moanu St., T;75 F:$210 A:$2 (under 6 free), Sat 10am-5pm, Sun 10am-5pm, Al Jang, 415-386-9036

ILLINOIS

APR 2,3,4, IL, ROSEMONT, 5th Annual Chicago Suntimes, Sportscard, Comic Autograph Convention, Rosemont O'Hare Exposition Center, 5555 N. River Rd., T:350 F:$195 A:$5 (under 7 free), Fri 4pm-9:30pm, Sat 9am-5pm, Sun 9am-4pm, George Johnson, 708-980-1975

APR 3, IL, NORTH CHICAGO, North Chicago Comics & Cards, North Chicago Inn, 2315 Grenbay Rd., T:30 F:$25 A:$1, 10am-3pm, Jim Libasci, 708-336-9963 after 4:30pm

APR 4, IL, EAST PEORIA, Baseball Card & Comic Book Show, Ramada Inn, 401 North Main, T:25 F:$25 (6 foot table) (2 or more $20) A:$1, 10am-4pm, Richard Humphrey Jr., 309-742-8305

APR 4, IL, ROLLING MEADOWS, Woodfield Card, Coin, Comic & Stamp Show, Holiday Inn, 3405 Algonquin Road, Rt 62 East of Rt 53, T:43 F:$35 A:Free, 10am-4pm, Bill O'Malley, 815-943-0140

APR 4, IL, SKOKIE, Miles Little Shop of Comics & Card Show, Holiday Inn, North Shore, 5300 W. Touhy Ave., T:75-100 F:$30 (2 or more $25), A:$1, 10am-3pm, J.R. Dadivas, 708-518-8177

APR 10, IL, CHICAGO, Chicago Comic Co-Op Show, Ford City Holiday Inn, 7355 S. Cicero Ave., T:45 F:$25 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

APR 10, IL, GALESBURG, Baseball Card & Comic Book Show, Ramada Inn, 29 Public Square, T:20 F:$25 (8 foot table) (2 or more $20), A:$1, 10am-4pm, Richard Humphrey Jr, 309-742-8305

APR 10, IL, WILLOWBROOK, Willowbrook Card & Comic Show, Holiday Inn, 7800 Kingery Hwy, Rt 83 North of I-55, T:25 F:$30 A:Free, 9am-3pm, Bill O'Malley, 815-943-0140

APR 11, IL, ROSEMONT, Comic Show, Clarion Hotel, (Formerly Sheraton) 6810 N. Mannheim Rd, T:45 F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

APR 18, IL, BLOOMINGDALE, Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

APR 18, IL, CHICAGO, Comic Book Show, Ford City Holiday Inn, 7353 S. Cicero Ave., T:53 F:$35 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

APR 24,25, IL, W. DUNDEE, Spring Hill Mall Sports Card & Comic Show, Spring Hill Mall, Rt 31 & 72, T:100+ (20 non-sport) F:$70 (2 days) A:Free, Sat 10am-6pm, Sun 11am-5:30pm, Vic Anderson, 708-888-1891

APR 25, IL, AURORA, R & C Sportscard and Comic Show, Best Western, 2450 N. Farnsworth Ave.,1/4 mile N of I-88 on Fernsworth Ave., T:25 F:$27.50 (2@ $50) A:$1 (under 8 free), 10am-3pm, Harry Rothoug 708-553-1374, Jeff Chestnutt 708-820-0825

APR 25, IL, BLOOMINGTON, Baseball Card & Comic Book Show, Ramada Inn, 1219 Holiday La., T:25 F:$25 (6 foot)(2 or more $20) A:$1, 10am-4pm, Richard Humphrey Jr., 309-742-8305

APR 25, IL, ROSEMONT, Sportsnews, Comic Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim Rd./Lunt, T:140 F:$45 A:$2 (under 7 free), 9:30am-4pm, George Johnson, 708-980-1975

APR 25, IL, OAK LAWN, Comic Book Show, Oaklawn Pavilion, 9401 S. Dak Park Ave., T:100 F:$20 A:$1, 10am-4pm, Midwest Shows, 312-666-9500

APR 30, MAY 1,2, IL, WESTMONT, Sportsnews, Sportscard & Comic Convention, Inland Illinois Exposition Center, 400 E. Ogden Ave., T:150 F:$125 A:$2, Fri 6pm-10pm, Sat 9:30-4pm, Sun 9:30am-3:30pm, George Johnson, 708-980-1975

MAY 2, IL, BLOOMINGDALE, Silver Reef Card & Comic Show, Indian Lakes Country Club, 250 West Schick Rd., T:120 F:$40 A:$1, 9:30am-4pm, William Mueller, 708-351-1799

INDIANA

MAY 2, IN, INDIANAPOLIS, Indy Super-Con, IN Holiday Inn North, 3850 DePauw Blvd, T:90 F:$45 (2@ $75) A:$3, 10am-4pm, Ken Hurt 317895-6891 or Marc'o Thomas 317-898-0754

IOWA

APR 17, IA, FT. MADISON, Baseball Cards, Comics & More Show, Iowan Motor Lodge, Hwy 61 South, T:16 F:$25 (2@ $40) A:Free, 9am-3pm, Stacey Craig, 515-673-4087

APR 18, IA, FORT MADISON, All Sports Cards & Comics, Hwy 61 South, T:25-30 F:$20 (8 foot) (2@ $30) A:$0.50 ea ($1 family), 10am-4pm, David Guzman, 319-372-8782

APR 24,25, IA, DES MOINES, Baseball Cards, Comics & More Show, Village Square Mall, 5800 Merle Hay Road, T:30 F:$40 (2@ $75) A:Free, Mall Hours, Stacey Craig, 515-673-4087

MAY 1,2, IA, DES MOINES, Baseball Cards, Comics & More Show, Southridge Mall, 1111 E. Army Post Rd., T:60 F:$85 (2@ 160) A:Free, Mall hours, Stacey Craig, 515-673-4087

MAY 15, IA, KEOKUK, Baseball Cards, Comics & More Show, Days Inn, F:$25 (2@ $45) A:Free, 10am-4pm, Stacey Craig, 515-673-4087

KENTUCKY

APR 4, KY, BOWLING GREEN, Comic Book & Baseball Card Show, Greenwood Executive Inn, Scottsville Road, T:40 F:$30 A:Free, 9am-5pm, James Miles, 502-842-6492

APR 4, KY, LEXINGTON, Jubilee's Comic Book Convention, Holiday Inn North, 1950 Newton Pike, T;30 F:$60, 10am-4pm

LOUISIANA

APR 4, LA, LAFAYETTE, Sportscard & Comic Book Show, Holiday Inn North, 2716 N.E. Evangeline Thrwy (Off I-10 & I-49, T;19 F:$35 A:$1, 10am-5pm, Carl Wininger 318-332-1832, or Rodney Bankston 504-344-8655

APR 18, LA, BATON ROUGE, Comic & Card Show, I-10 at College Dr., T:20 F:$40 A:$1, 10am-5pm, Vic Noto, 504-622-1996

MARYLAND

APR 4, MD, BALTIMORE, Jubilee's Comic Book Convention, Days Hotel, I-83, Exit 17 Timonium, T;30 F:$60, 10am-4pm

MASSACHUSETTS

APR 4, MA, WOBURN, Billy Hedin Comic Book Show, Woburn Howard Johnsons Hotel, Exit 36 Rt 93, T:50 F:$45 A:$1, 9am-3pm, Bill Hedin 508-485-6500 or Chamber of Comics 617-932-8826

APR 4, MA, WOBURN, Comic Book Show, Howard Johnson, Exit 36 off Rt 95 &93, T:30 F:$30 A:$1, 9am-3pm, Billy Hedin, 508-485-6500

APR 18, MA, TEWKSBURY, Monthly Comic Book & Sportscard Show, Econo Lodge, Rt 38, T:40 F:$50 A:$3, 9am-4pm, Larry's Comics, 508-459-5323

APR 22,23,24,25, MA, CHICOPEE, Bill's Card Stop, Fairfield Mall, Exit 5 Mass Pike & Rt 33, A:Free, Bill Gouvalaris, 617-289-8662

APR 29,30,May 1,2 MA, CHELMSFORD, Bill's Card Stop, Chelmsford Mall, Rt 110, A:Free, Bill Gouvalaris, 617-289-8662

MAY 6,7,8,9, MA, WATERTOWN, Bill's Card Stop, Water Town Mall, 550 Arsenal St., A:Free, Bill Gouvalaris, 617-289-8662

MAY 13,14,15,16, MA, BURLINGTON, Bob's Card Stop, Middlesex Mall, Rt 128, Exit 32B & Middlesex Tpke South, A:Free, Bill Gouvalaris, 617-289-8662

MICHIGAN

APR 18, MI, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd., Corner of 12 Mile & Rochester Rd., F:$35/$40 A:$1.50, 10am-4pm, Michael Goldman, 313-350-2633

APR 17,18, MI, SAGINAW, Comicbook/Sportscard Show, Saginaw Holiday Inn, I-75 & Holland Rd., T:30 F:$60 (2 days) A:Free, 10am-5pm, Scott Withers, 517-823-7826

APR 24, MI, DUNDEE, Viking Comic & Card Con, Dundee Community School, T:40 F:$25 A:$1, Larry Roof, 313-529-2081

APR 24, MI,SAGINAW, Comic, Sports Card, Coin & Stamp Show, Ramada Inn, 1815 S. Saginaw Rd., Across from K-Mart, T:20 F:$35 A:Free, 10am-5pm, Jim Knarr, 517-631-4976

APR 25, MI, SAGINAW, Comic, Sports Card Coin & Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd., T:20 F:$35 A:Free, 10am-3pm, Jim Knarr, 517-631-4976

MAY 2, MI, ROYAL OAK, Encore-Con Comic Book Show, American Legion Hall, 1815 Rochester Rd., Corner of 12 Mile & Rochester Rd., F:$35/$40 A:$1.50, 10am-4pm, Michael Goldman, 313-350-2633

MINNESOTA

APR 18, MN, BLOOMINGTON, Baseball Cards, Comics & More Show, Days Inn, behind mall of America, F:$30 (2@ $50) A:$1, 10am-4pm, Stacey Craig, 515-673-4087

NEVADA

APR 4, NV, LAS VEGAS, Super Show II, Riviera Hotel and Casino, 2901 South Las Vegas Blvd., T:120 F:$85 A:$3 (under 8 free), 9am-7pm, Lou Gagliano, 702-873-4853

NEW JERSEY

APR 1, NJ, TOMS RIVER, Toms River Thursday Night Monthly Comic & Sports Card Show, Quality Inn, Rt 37, 1.5 miles West of GS Pkwy Exit 82A, T:25-30 F:$40 (2@ $70) A:$1 (under 6 free), 5pm-9:30pm, Sallie or Ron Fridkis, 908-583-7915

APR 1, NJ, WOODBRIDGE, 1ST Thursday Of The Month Comic & Card Show, The Forge Inn, Rt 9N across from mall, T:30 F:$35 A:Free, 5pm-10pm, Rob Gomberg, 908-422-9365

APR 2, NJ, EDISON, SAI Sports Card & Comic Book Show, Ramada Inn, 3050 Woodbridge Ave., T:25 F:$40 (8 foot) A:$1.50, 5pm-9:30pm, Milt 908-548-4977, or Vicki 908-972-8244

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SHOWS AND CONVENTIONS

APR 3, NJ, NEW BRUNSWICK, Comic Book Show, U.S. I Flea Market, U.S. Rt I South, T:52 F:$50 (8 foot) A:$Free, 10am-5pm, Paul Schoeb, 908-238-4231

APR 3,4, NJ, SOUTH PLAINFIELD, World Of Cards & Comics Convention, The Middlesex Mall at Hadley & Shelton Road, T:80 (8 foot) F:$65-Sat $55-Sun (Both Days $110) A:Free, Sat 10am-9:30pm, Sun 11am-5pm, Tony Grimando, 908-968-3886

APR 4, NJ, GARFIELD, Cards, Comics & Collectibles, Garfield Boys & Girls Club, 490 Midland Ave., T:60 F:$25 A:$1, 10am-4pm, Gary Sipos, 201-340-2218

APR 4, NJ, HAZLET, Collectors Showcase, Ramada Inn, Rt 35 GS Pkwy Exit 117, T:50 F:$50 A:$2, 9:30am-3:30pm, Sandy Grecco, 908-291-1632

APR 4, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans Hall, Parish Dr. & Rte. 202 of 23 North, T:110 F:$35 (12 foot) A:$1, 9am-4pm, Phil 201-696-6217

APR 7, NJ, EATONTOWN, SAI Sports Card & Comic Book Show, Hannah's Restaurant, 178 Main Street, Rt #35, 1 1/2 miles North of Monmouth Mall, T:25 F:$45 (8 foot) $40 (6 foot) A:$1, 5pm-9:30pm, Vicki 908-972-8244 or Milt 908-548-4977

APR 7, NJ, EATONTOWN, Comic Book & Sportscard Show, Hannah's, 1 1/2 miles North of Monmouth Mall, T:25 F:$45 (8 foot) $40 (6 foot) A:$1, 5pm-9:30pm, Vicki, 908-972-8244

APR 8, NJ, WOODBRIDGE, Woodbridge Monthly Thursday Night Sports Card & Comic Show, Budget Motor Lodge, Rt 9 North, 1/2 mile South of Woodbridge Center Mall or Exit 127 off the Garden State Pkwy, T:25 F:$30 (6 foot)(2@ $50) A:$1 (under 6 free), 5pm-9:30pm, Sallie/Ron Fridkis, 908-583-7915

APR 9,10, NJ, ISELIN, SAI Sports Card & Comic Book Show, Woodbridge Sheraton Hotel, 515 Route #1 South, T:60+ F:$150 (8 foot) (2@ $275, each additional $125 A:$2, Fri 10am-6pm, Sat 10am-5pm, Milt Goldberg 908-548-4977 or Vicki Rosenberg 908-972-8244

APR 10, NJ, CLINTON, Comic Books & Sportscards Supershow, Rt. 173 off Rt 78, T;43 F:$30-$40 A:Free, 10am-4pm, Ken Winefski, 908-730-6198 or 908-479-6603

APR 12, NJ, EDISON, SAI Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy. Rt #27, T:22 F:$50 (8 foot) A:$1, 5pm-9:30pm, Milt 908-548-4977, or Vicki 908-972-8244

APR 13, NJ, MOUNT LAUREL, Mount Laurel Monthly Tuesday Night Sports Card and Comic Book Show, Budget Motor Lodge, Rt 73 W at NJ Tpke Exit 4, T:25-30 (6 foot) F:$40 (2@ $70) A:$1 (under 6 free), 5pm-9:30pm, Ron/Sallie Fridkis, 908-583-7915

APR 13, NJ, SOMERSET, Somerset Spectacular Comic & Card Show, Quality Inn/Bacar's, Exit 6 off I-287 Easton Ave, T:30 F:$35 A:Free, 5pm-10pm, Rob Gomberg, 908-422-9365 or Brian Barth, 908-390-8037

APR 14, NJ, LINDEN, Gigantic Card, Comics, & Collectibles Show, Congregation Anshe Chesed, corner of St. George Ave. & Orchard Terr., T:35 F:$40 (8 foot) A:$2, 5pm-9:30pm, Gloria 908-486-8616

APR 15, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans hall, Parish Dr. & Rt. 202 off 23N., T:110 F:$30 (12 foot) A:Free, 5pm-10pm, Phil 201-696-6217

APR 18, NJ, GARFIELD, Cards, Comics & Collectibles, Garfield Boys & Girls Club, 490 Midland Ave., T:60 F:$25 A:$1, 10am-4pm, Gary Sipos, 201-340-2218

APR 18, NJ, EDISON, SAI Sports Card & Comic Book Show, Clarion Hotel & Towers, 2055 Lincoln Hwy. Rt #27, T:30+ F:$50 (8 foot) A:$1, 5pm-9:30pm, Milt 908-548-4977, or Vicki 908-972-8244

APR 18, NJ, TOMS RIVER, Collectors Showcase, Elks Post #1875, Washington & Clifton Ave., T:50 F:$45 A:$2, 9:30am-3:30pm, Sandy Grecco, 908-291-1632

APR 18, NJ, ROBBINSVILLE, Central Jersey Comic Book & Baseball Card Show, Washington Twp. Volunteer Fire Dept., Rt 130, 3 miles from exit 7A of NJ Tpke., take I-95 West to Rt 130 North, A:$2, 9;30am-3:30pm, Emcee Conventions, 609-448-7585

APR 20, NJ, ISELIN, Sports Card & Comic Book Show, Woodbridge Sheraton Hotel, 515 Rt #1 South, T;30 F:$50 (8 foot) A:$1, 5pm-9:30pm, Milt 908-548-4977 or Vicki 908-972-8244

APR 22, NJ, EAST BRUNSWICK, Midstate Monthly Thursday Night Baseball Card Show, Midstate Bowl, Midstate Mall, Rt 18 North 1.5 miles South of NJ Tpke. Exit 9, T:20 F:$40 (6 foot) $45 (8 foot) A:$1 (under 6 free), 5pm-9:30pm, Sallie / Ron Fridkis, 908-583-7915

APR 24, NJ, BAYVILLE, Sport Card & Comic Book Show, First Aid Building, Corner of Rt 9 & Station Rd., F:$20 (8 foot) $15 (6 foot) A:Free, 10am-4pm, Barbara Rawlins, 908-269-3123

APR 24,25, NJ, MT. HOLLY, Comic Book & Sports Card Show, National Guard Armory, T:86 (8 foot) F:$135 (2@ $125 ea), 10am-5pm, Eric Poppel, 215-355-3926

APR 25, NJ, LINDEN, Comics, Card & Collectibles Show, Gregorio Recreation Center, 330 Helen St., off Wood Ave., T:40 F:$45 (8 foot) $35 (6 foot) A:$2, Rich or Debi, 908-925-8220

APR 25, NJ, WOODBRIDGE, Woodbridge Comic Book & Non-Sport Card Show, Budget Motor Lodge, Rt 9 North, 1/2 mile South of Woodbridge Center Mall or Exit 127 of the Garden State Pkwy, T:40 F:$40 (6 foot)(2@ $70, 3@ $100) A:$1 (under 6 free), 10am-4pm, Sallie/Ron Fridkis, 908-583-7915

APR 25, NJ, BORDENTOWN, Four Color Comic Art Convention, Days Inn of Bordentown, Rt 206 N. at Exit 7 of NJ Tpke., T:30 F:$35-$50 A:$3, 10am-4pm, Ron Jordan, 908-828-5955

APR 25, NJ, TOMS RIVER, Baseball Card & Comic Book Show, East Dover Firehouse, Fischer Blvd, T:50 F:$30 (6 foot) $35 (8 foot), 10am-4pm, Donna Komisar, 908-929-4630

APR 27, NJ, TINTON FALLS, SAI Sports Card & Memorabilia Show, Holiday Inn, Hope Rd., Off GS Pkwy Exit #105, T:20 F:$50 A:Free, 6:15pm-9:30pm, Milt 908-548-4977 or Vicki 908-972-8244

MAY 1, NJ, NEW PROVIDENCE, Comic Cave & Card Yard, Murray Hill Inn, T:30 F:$30 A:$1, 535 Central Ave. corner of South St., 9am-4pm, Steve Sagendorf

MAY 2, NJ, GARFIELD, Cards, Comics & Collectibles, Garfield Boys & Girls Club, 490 Midland Ave., T:60 F:$25 A:$1, 10am-4pm, Gary Sipos, 201-340-2218

MAY 2, NJ, WAYNE, Wayne Collectibles Show Co #1, Firemans Hall, Parish Dr. & Rte. 202 of 23 North, T:110 F:$35 (12 foot) A:$1, 9am-4pm, Phil 201-696-6217

MAY 5, NJ, EATONTOWN, Comic Book & Sportscard Show, Hannah's, 1 1/2 miles North of Monmouth Mall, T:25 F:$45 (8 foot) $40 (6 foot) A:$1, 5pm-9:30pm, Vicki, 908-972-8244

MAY 6, NJ, TOMS RIVER, Toms River Monthly Thursday Night Sports Card & Comic Book Show, Quality Inn, Rt 37 East 1.5 miles West of GS Pwy Exit 82A, T:25-30 F:$40 (2@ $70) A:$1 (under 6 free), 5pm-9:30pm, Sallie Fridkis, 908-583-7915

MAY 11, NJ, SOMERSET, Somerset Spectacular Comic & Card Show, Quality Inn/Bacar's, Exit 6 off I-287 Easton Ave, T:30 F:$35 A:Free, 5pm-10pm, Rob Gomberg, 908-422-9365 or Brian Barth, 908-390-8037

MAY 13, NJ, WOODBRIDGE, Woodbridge Monthly Thursday Night Sports Card & Comic Show, Budget Motor Lodge, Rt 9 North 1 1/2 miles South of Woodbridge Center Mall or Exit 129 of the GS Pwy, T:25 F:$30 (6 foot) A:$1 (under 6 free), 5pm-9:30pm, Sallie Fridkis, 908-583-7915

NEW MEXICO

APR 4, NM, ALBUQUERQUE, Nostalgia Mini-Con Comic & Card Convention, Marriott Hotel, I-40 & Louisiana, T:32 F:$30 A:$1, 9am-5pm, Henry Segovia, 505-293-3065

NEW YORK

APR 3, NY, BROOKLYN, Our Lady of Grace School, 430 Avenue W (at East 3rd Street), T:40 F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

APR 3, NY, FLORAL PARK, Comic, Baseball Card Show, St. Hedwig's Parish Hall, 309 Jericho Tpke, T:45 F:$45 A:$1, 9:30am-4pm, Ken or Jerry Blitz, 516-248-4235

APR 3, NY, FLORAL PARK, Baseball Card Show, Masonic Temple Tulip Ave., T:20 (8 foot)(10 6 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

APR 4, NY, REGO PARK, Baseball Card Show, Rego Park Jewish Center, 97-30 Queens Blvd., T:32 (8 foot) A:$1 10am-4pm, Marty Margulis, 516-795-4628

APR 4, NY, BROOKLYN, Brooklyn's Big Sunday Show, Temple Hillel of Flatlands, 2164 Ralph Ave. & Ave. L, T:45 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

APR 4, NY, EAST MEADOW, The Long Island Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn, 1650 Hempstead Tpke, A:Free, 10am-4pm, Info-516-794-2100

APR 4, NY, KINGS PARK, Monthly First Sunday Sports Card And Comic Show, V.F.W. Hall on Indian Head Road in Kings Park, 3 blocks north of railroad tracks on Left side, T: 15 (Non-sports 2), F:$40 A:.50, 10am-4pm, Robert J. Regan, 516-243-1686

APR 4, NY, FARMINGDALE, Comic Book & Non-sport Card Show, VFW #4927 at 31 Horseblock Rd., Centereach, across form the Centereach Bowl, T:50 F:$45 (2@ $85) A:$1, 10am-4pm, Joe Welsh, 516-736-0868

APR 4, NY, SARASOTA SPRINGS, St. Clement's Monthly Baseball and Comic Book Show, St Clement's School Gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

APR 8, NY, DEER PARK, Baseball Card & All Sports & Comic Monthly, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, Take Southern State Pkwy to exit 39 North go N. 3 miles, or Take LIE to exit 51 South (Deer Park Ave) go S. 1.8 miles, A: Free, 6pm-10pm, Paul, 516-289-7398

APR 9, NY, BROOKLYN, Brooklyn's Big Friday Nite Show, Knights of Columbus, Bay Ridge Ave. (69st) & 10th Ave., T:45 (8 foot) F:$35 A:Free, 6pm-10pm, Scotty O'Donnell, 718-251-2075

APR 10, NY, BELLMORE, Bellmore Saturday Comic Book Show, MasonicTemple, Corner of Bedford Ave. & Square Pl. between Merrick Rd. & Sunrise Hwy., T:35 A:Free, 9:30am-4:30pm, Joe Greenberg, 516-766-7847

APR 10, NY, BROOKLYN, The Bay Bridge Sports Card & Comic Book Show, 7604 4th Ave., T:24 (8') F:$50 A:$1, 10am-4pm, Ferdinand Parascandolo, 718-967-9172 or 718-667-9588

APR 10, NY, BROOKLYN, Brooklyn's Big Saturday Show, Our Lady of Grace School, 430 Ave. W at East 3rd St., T:40 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

APR 10, NY, BELLMORE, Bellmore Saturday Comic Book Show, Masonic Temple, corner of Bedford & Square Pl. between Merrick & Sunrise Hwy., T:35 A:$1, Joe Greenberg, 516-766-7847

APR 11, NY, BELLMORE, Baseball Card Show, East Bay Temple, 2569 Merrick Rd., T:25 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

APR 16, NY, GARDEN CITY, Friday Nite Comic Show, VFW, 2163 Jericho Tpke., T:25 A:$1, 6pm-10pm, Joe Greenberg, 516-766-7847

APR 17, NY, LYNBROOK, Monthly Baseball Card & Comic Book Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., 1/4 mile North of Merrick Rd., Southern State Pkwy exit 17S bare right at fork, Go down 1.7 miles, K.O.C. on left side, T:30 F:$40 (8 foot) A:$1, 10am-4pm, Paul, 516-289-7398

APR 17, NY, FRANKLIN SQUARE, Franklin Square Comic Book Extravaganza, Plattdeutsche restaurant, 1132 Hempstead Tpke., T:17 A:$1.50 (under 12 $1, under 6 free), Joe Greenberg, 516-766-7847

APR 17, NY, MANHATTAN, Baseball Card Show, Masonic Temple, 71 West 23rd St., T:35 (8 foot) A:$1, 10am-4pm, Marty Margulis, 516-795-4628

APR 18, NY, VALLEY STREAM, Valley Stream Sunday Card Show, VFW, 65 East Merrick Rd., T:50 A:$1.50, 10am-5pm, Joe Greenberg, 516-766-7847

APR 18, NY, BAYSHORE, Third Sunday Collectibles Show, Masonic Temple, 2 Union Blvd., A:Free, 10am-4pm, Paddy Weiss, 516-669-4332

APR 20, NY, BALDWIN, Tuesday Nite Comic Show, Elks Lodge, 1162 Atlantic Ave., T:25 A:$1, 6pm-10pm, Joe Greenberg, 516-766-7847

APR 22, NY, OCEANSIDE, Baseball Card & All Sport Card Show, Sons of Italy, Rocky Marciano Lodge, 3015 Long Beach Road,

SHOWS AND CONVENTIONS

Sunrise Hwy to Long Beach Road, Go South 2 miles hall on left side, A:Free, 6pm-10pm, Paul, 516-289-7398

APR 24, NY, BROOKLYN, Brooklyn's Big Saturday Show, Our Lady of Grace School, 430 Ave. W at East 3rd St., T:40 (8 foot) F:$35 A:Free, 10am-5pm, Scotty O'Donnell, 718-251-2075

APR 25, NY, MINEOLA, Mineola Baseball Card & Comic Book Show, Knights of Columbus, 186 Jericho Tpke., Exit 37 LIE, South on Willis Ave., T:35 F:$45, 10am-4pm, Bonnie Flynn, 516-474-8630

APR 25, NY, WILLISTON PARK, Comic Book Show, American Legion Hall (Lower Level) Post #144, 730 Willis Ave. (LOWER LEVEL) A:Free, 10am-4pm, Info-Paul 516-289-7398

APR 25, NY, ARMONK, Armonk Baseball Card & Comic Book Show, Rt 22 & Interstate 684 (Exit 3) Westchester Cty, T:36 F:$45 A:$2, John Neuner, 914-356-6122

MAY 8, NY, LYNBROOK, Monthly Baseball Card & Comic Book Show, St. Mary's Knights of Columbus, 78 Hempstead Ave., 1/4 mile North of Merrick Rd., Southern State Pkwy exit 17S bare right at fork, Go down 1.7 miles, K.O.C. on left side, T:30 F:$40 (8 foot) A:$1, 10am-4pm, Paul, 516-289-7398

MAY 13, NY, DEER PARK, Baseball Card & All Sports & Comic Monthly, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, Take Southern State Pkwy to exit 39 North go N. 3 miles, or Take LIE to exit 51 South (Deer Park Ave) go S. 1.8 miles, A: Free, 6pm-10pm, Paul, 516-289-7398

MAY 14,15,16, NY, NASSAU, Nassau 2; NY's Largest Sportcard & Comic Book Event Ever, T:500 F:$350 (8 foot) A:$6, Fri 5pm-10pm, Sat 10am-6pm, Sun 10am-5pm, Derek Ettinger, 516-829-0550

NORTH CAROLINA

APR 2,3,4, NC, DURHAM, Heroes Hangout Comic & Card Collectable Show, Northgate Mall, Club Blvd. & Guess Rd., T:50 F$125 A:$Free, Mall hours, Larry Jones, 803-626-2788

MAY 15, NC, LAURINGBURG, Holiday Inn, 401-15 S. By Pass, T:18 F:$30 A:$1.50, 9am-4pm, Ron Jones, 919-553-1386

MAY 15,16, NY, BRONX, Finest Collectors Corp: Sportscard & Comic Book Show, Manhattan College, Draddy Field House, T:200 F:$125-wall, $150 aisles A:$10 adults $6 children, Georgina Nieves, 914-376-3499

NORTH DAKOTA

MAY 1,2, ND, FARGO, The 1993 Fargo Baseball Card and Comic Book Show, Holiday Inn, 13th Avenue South & Interstate 29, T:42 F:$55, Sat 9am-5pm, Sun 10am-4:30pm, Kevin J. Bergson, 701-235-2562

OHIO

APR 3, OH, CINCINNATI, Jubilee's Comic Book Convention, Holiday Inn, US 42 Interstate 275, Exit 46, T:35 F:$60, 10am-4pm

APR 10,11, OH, CLEVELAND, Nostalgia Promotions, Wickliffe Quality Inn, Interstate 90 at Bishop Road, T:40 F:$35 A:$2 (under 12 free), 10am-6pm,Mary Freeman, 216-834-1416

MAY 1,2, OH, COLUMBUS, 5th Antique & Collectible Comics, Cards, Toys, and Trains Show, Ohio State Fairgrounds-Multi Purpose Bldg., Exit 111 off I-70, T:640 (140 comics $30 8 foot) A:$4 (under 12 $1), 10am-4pm, For info, 412-539-8821

OKLAHOMA

APR 17, OK, OKLAHOMA CITY, The Bing Hampton Sports Card Show & Auction, Oklahoma Building; OK State Fairgrounds, I-40 & I-44, T:90 F:$150 A:$1, 9am-5pm, Jim Rooker, 405-682-5711

PENNSYLVANIA

APR 4, PA, GREATER PHILADELPHIA, Serendipity Comic Book Show, Holiday Inn, King of Prussia Mall, A:$3, Bob Horn, 410-398-6685

APR 17, PA, LANGHORNE, Sheraton Bucks County, 400 Oxford Valley Rd. & Sesame Pl., T:55 F:$40 A:$1, 10am-4pm, Greg Petrino, 215-968-8577

APR 23,24,25 PA, CONNELLSVILLE, Sports Card & Comic Book Show, Laurel Mall, Rt 119, T:28 F:$75, Mall hours, Tom Seefried 412-258-7420 or Tom Jarvis 412-483-4492

RHODE ISLAND

APR 8, RI, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 F:$15 A:$1, 6pm-10pm, John Ward, 401-763-8013

APR 15, RI, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T:40 F:$25 A:$1, 6pm-10pm, Bill Bryda, 401-765-0934

APR 25, RI, PROVIDENCE, Providence Pro Con, Holiday Inn, Atwells Ave., T:55 F:$40 A:$1.50, 10am-4pm, Bob Anatone, 401-728-8577

MAY 13, RI, LINCOLN, Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T:30 F:$15 A:$1, 6 pm-10pm, John Ward, 401-763-8013

MAY 13, RI, WOONSOCKET, Sports Card & Comic Book Show, Elks Hall, 380 Social St., T;40 F:$25 A:$1, 6pm-10pm, Bill Bryda, 401-765-0934

TENNESSEE

APR 10, TN, CHATTANOOGA, Comic Book Show, Days Inn, I-75 East Ridge exit, F:$45 A:$1.50, 9am-4pm, Don Jennings, 205-881-6222

APR 10, TN, FAYETTEVILLE, Sports Card & Comic Book Show, 64Bypass, Thornton Taylor Rd., T:12 F:$25 A:$1, 9am-5pm, Stacy Mason, 615-934-2537

APR 10, TN, MURFREESBORO, Sports Card, Comic & Racing Show, Days Inn, U.S. 231 South, near I-24, T:35 F:$25 A:Free, 8am-4:30pm, John McGill, 615-893-1140

APR 10, TN, KNOXVILLE, Legends Collector's Shows, Holiday Inn Northwest, I-75 & Merchants Road, T:20 F:$35 (6 foot) A:$1, Dana Pinkard, 706-234-8210

APR 17, TN, NASHVILLE, All-Star Promotions, Ramada Inn, South Convention Center, 737 Harding Pl., Exit 78-B, T:30 F:$40 (8 foot) A:$1 (under 5 free), Patty Speck/Dennis Swartz, 615-780-3755

APR 24, TN, CLEVELAND, Pi Kappa Pi Comic Book & Card Convention, Lee College Walker Arena, 1120 N. Ocoee St., T:50 F:$25 A:Free, 9am-5pm, Sam Wills, 615-339-1465

TEXAS

APR 3, TX, CONESE, Comic Book, Baseball Card Convention by Heavenly Collectables, Holiday Inn, @ I-45 Conese, T:20 F:$40 (2@ $35) A:$1, 10am-5pm, Angel, 409-856-6941

APR 3, TX, HOUSTON, Card & Comic Show, Holiday Inn, Astrodome, 8111 Kirby Dr., T:35 F:$65 A:$2, 10am-5pm, Mark Hlavinka, 409-295-4353

APR 3,4, TX, LIVINGSTON, Comic Book Expo, VF Factory Outlet Mall, 440 US Hwy. 59 Loop South, T:20 F:$30 (2@ $50) A:Free, Sat 9am-5:30pm, Sun 12noon-5:30pm, Wade E. Thomas Jr., 409-291-0583

APR 10, TX, SAN ANTONIO, Taft High School Comics & Card Show, Taft High School cafeteria, 11600 FM 471 West, T:100 F:$27.50 (2@ $50) A:$1 adults (.50 students), 9am-6pm, T. R. St. Charles or Mike Haynes, 210-688-9010 or 210-494-0534

APR 11, TX, DALLAS, Dallas Minicons, Parkway Hilton, 4801 I-635 at Dallas Pkwy Exit, T:45 F:$55 island ($60 wall) A:$2, Larry Lankford, 214-350-4305

APR 17, TX, Rookies Card & Comic Show, Marriott Hotel, 7750 LBJ Fwy at Coit Rd, T:40 F:$50 (2@ $90) A:$1, 9am-4pm, W.L. Henderson, 214-840-3670

APR 17, TX, CROCKETT, Comic Book, Baseball Card Show by Heavenly Collectables, Crockett Inn, @ Loop 304 Crockett, T:16 F:$35 (8 foot) $30 (6 foot) A:$1, 10am-4pm, Angel, 409-856-6941

APR 17,18, TX, HOUSTON, Card & Comic Show, Holiday Inn I-10 & Silber, 7611 Katy Frwy, Exit Silber, T:50 F:$15 A:$2, 10am-5pm both days, Mark Hlavinka, 409-295-4353

APR 17,18, TX, SAN ANGELO, San Angelo Comic Book & Sports Card Show, San Angelo Convention Center, 500 Rio Concho Dr., T:35 F:$45 A:$1, Sat 10am-6pm, Sun 10am-4pm, Dale, Andrew or Melissa, 915-942-8388 or fax 915-942-9511

VERMONT

APR 10, VT, LYNDONVILLE, Upward Bound Comic and Card Show, Lyndon State College, T:50 F:$25 A:$1, 9:30am-3pm, Bob McCabe, 802-626-5000

VIRGINIA

APR 3,4 VA, VIRGINIA BEACH, Witchduck Plaza Sport, Non-Sport Card & Card Show, Witchduck Plaza, 660 North Witchduck Road, T:40 F:$50 (2 days), A:Free, 10am-5pm, Louis Keller, 804-471-4958

APR 17, 18, VA, VIRGINIA BEACH, Great American XX, 3750 Virginia Beach Blvd., T:65 (15 non-sports) F:$55 (2@ $105, 3@ $150), Sat 10am-7pm, Sun 11am-5pm, Robert D. Earhart Jr., 804-474-0434

WASHINGTON DC

APR 25, WA, SEATTLE, Center Con 25, Seattle Center Exhibition Hall, T:125 F:$65 A:$3, 10:30am-4:30am, Carl Waluconis 206-882-5709, or Bill Wormstedt, 206-822-5709

WEST VIRGINIA

APR 24,25, WV, CHARLES, 1ST Bi-Annual Charleston Comic Con, Charleston Civic Center, 200 Civic Center Dr., I-64 W Exit 58, I-64E Exit 588 or 58C, T:100 F:$90 ($85 each additional) A:$2 daily ($3 both days), Gary or Mark, 304-744-5007 or 304-768-6933

WISCONSIN

APR 25, WI, MADISON, Madcity Comic Book Show, Howard Johnson Plaza-Hotel, Downtown-UWM, 525 W. Johnson Street, T:32 F:$25 A:$1, 10am-4pm, Comics Express, 414-351-1917 (between 3pm-8pm) ☆

ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the show, Date and Hours, City,State & Address, # of tables & Prices, Admission charge, Contact Name and Telephone Number.

Send To:

Wizard Show Calendar
100 Red Schoolhouse Rd.
Bldg. B-1
Chestnut Ridge, NY 10977
Or Fax:
(914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show. Please send information on lined paper, and separate different months onto different pieces of paper. If possible, do not leave out any information. Shows missing date,city, or state information will not be listed. Ad rates available upon request.

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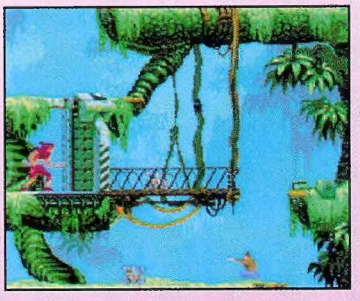
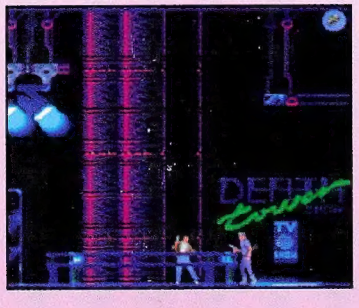
The First CD-ROM Game in a Cartridge!

FLASHBACK
THE QUEST FOR IDENTITY™

12 MEG

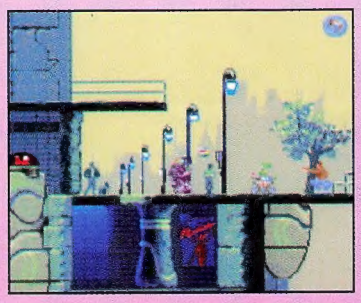


Planet Titan: *It's a jungle out there. Filled with mutants, antimatter fields and other weird stuff.*



Death Tower: *In a futuristic gladiator battle, it's a fight to the finish against replicants.*

Paradise Club: *You sniff out the aliens' bizarro plans but now they're on to you dude.*



Earth: *Oops! Your identity is uncovered. Now robot cops want to pulverize you.*

Planet Morphs: *Surprise! You show up at the aliens' HQ. They don't look happy.*

Available for Sega™ Genesis™

Flashback – the first game ever to pump awesome high-octane CD ROM performance from a cartridge. The action screams along at 24 frames-per-second. Just like movie animation. And after each level, the game moves along with animated sequences that are straight out of Hollywood. Excellent!

The Plot? You play the part of Conrad Hart, a GBI agent in training. You stumble on a bizarre alien plot to conquer the earth. Now you've got to outwit and combat droves of replicants, deadly aliens, traps and other stuff too weird for words. No problem for a pro like you...NOT!

Still not convinced? Then check it out at your local game habitat. Flashback – it's like putting your Genesis into warp drive.

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